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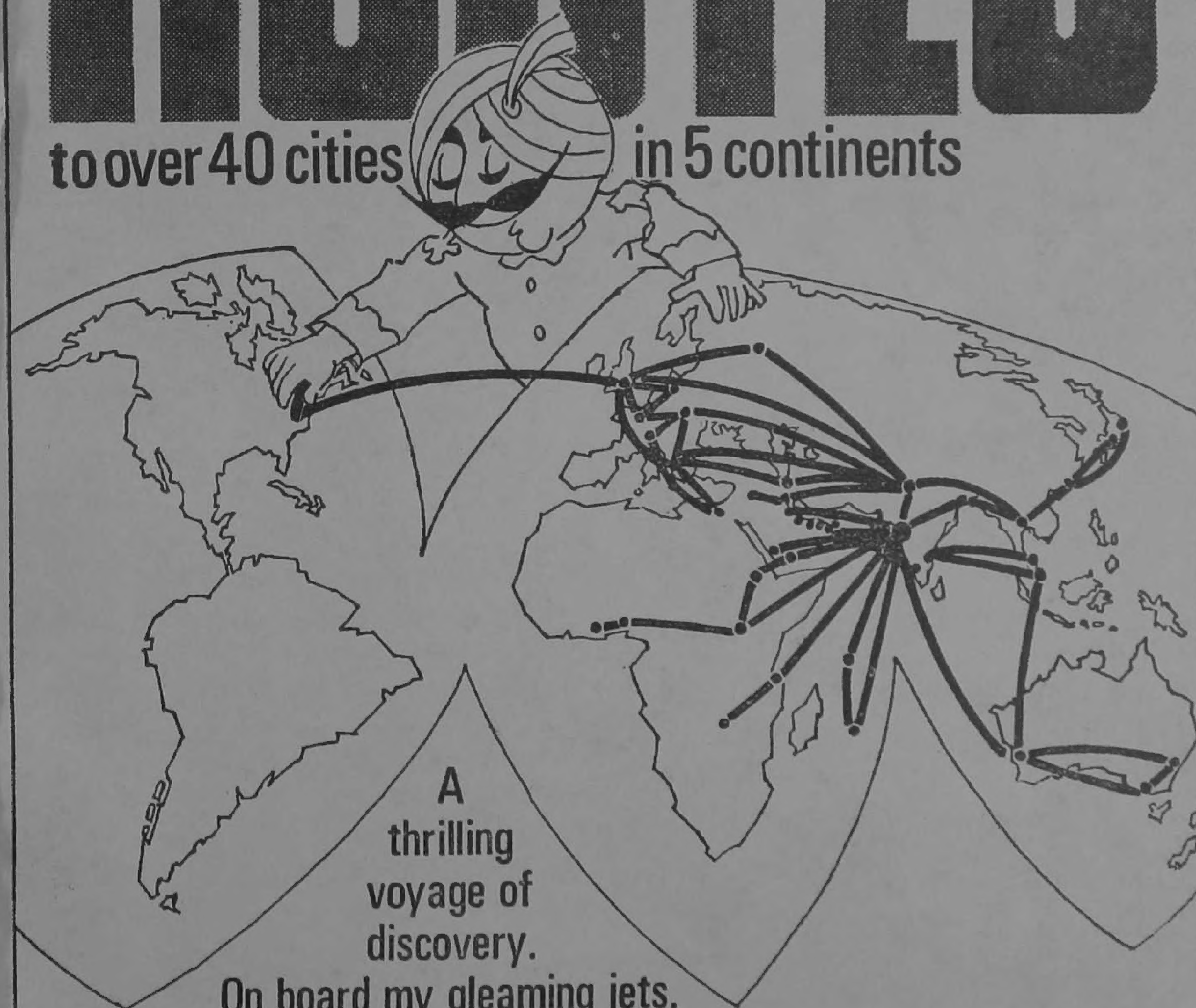
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BHARATI AND THE FINE ARTS

By
T. S. Parthasarathy

In the twentieth century, the appellation 'Bharati' applies only to Subrahmanya Bharati (1882-1921). Supreme among the poets of this century, he was also one of the major creative forces of the modern renaissance in Tamil Nadu. Although he died young, his collected poems make a volume of 600 pages, marked by opulence as well as variety, and noted alike for their vitality and musical quality, as also their emotional and spiritual appeal. He was a many-sided personality — poet, prose-writer, vedantin, polyglot, patriot and a champion of women's lib. Besides, he was a lover of our fine arts like music, dance and painting, and his discerning views on these subjects, expressed more than 70 years ago, are, surprisingly, refreshing and relevant even today.

Birth Place

Bharati was born at Ettayapuram in 1882. This small village, then ruled over by a Telugu chieftain, was a seat of music and learning. The liberal awards now being given away by our Central government and State governments to scholars, musicians and the like will pale into insignificance when compared to the patronage of the galaxy of savants from different disciplines by Jagadvira Ramakumara Ettappa Maharaja of Ettayapuram. Subbarama Dikshitar, in his *Sangita Sampradaya Pradarsini*, gives an impressive list of such scholars, hailing from different communities and writing in Tamil, Telugu and Sanskrit, who were maintained by that munificent ruler, a mere 'Zamindar' in modern parlance.

It is well known that Baluswami Dikshitar, the younger brother of Muthuswami Dikshitar, was appointed as the **Asthana Vidwan** of Venkatesvara Ettappa Maharaja (regnal years 1816 — 1839). Muthuswami Dikshitar spent the last months of his life at Ettayapuram and passed away there in 1835.

Precocious Bharati

Apart from his precocity in composing *ex tempore* verses in Tamil, Bharati had a predilection for music. Subbarama Dikshitar was the **Asthana Vidwan** at the time and Bharati had unbounded reverence for him. When Subbarama Dikshitar passed away, Bharati wrote a moving elegy in which he poured out his anguish and exclaimed: "Poetry disappeared with Kambar; charity with Karna and valour with Arjuna. And, with the demise of Subbarama Dikshitar, music ceased to exist in this world".

Bharati must have heard the music of other giants in the field when they performed before the ruler of Ettayapuram. Akkur Ananthachari's biography mentions that Bharati used to sing well himself and was particularly fond of **Nata** and **Kalyani**. Once, when he was challenged to compose a song on the model of Annamalai Reddiar's 'Kavadi Chindu', Bharati composed an imitation 'Pachai-t-tiru mayil veeran' with all the beauties of the original.

No wonder that, when Bharati later wrote a long poem, which is really a dream sequence, he chose the 'Kuyil' (the Indian nightingale) as the principal character and made it sing with full throated abandon from the branch of a

tree. In chapter three of this poem, there is a long description of the enchanting power of music. Praising Lord Brahma, the Creator, in chapter seven, Bharati exclaims: "You have no doubt created many universes but, of all your creations, the most wonderful is music".

Sangita Vishayam

Bharati spent two or three years at Benares and passed the entrance examination at the Allahabad University. At Benares, he heard Hindustani music and admired the voice culture of North Indian musicians. Twelve years later, he wrote a long article (30 pages) entitled 'Sangita vishayam' in which he says "The male singers at Benares had voices resembling the sound of bronze bells and the female singers had golden voices. Such voices are rarely found in South India. Our diet and the absence of voice culture are perhaps responsible for this sad state of affairs".

When he plunged into the freedom struggle, during the first decade of this century, Bharati discovered that patriotic songs set to music had a greater appeal to the masses than long and dry speeches. Accordingly, he wrote a large number of songs on nationalism, the unity of India, the greatness of the Tamil language and the equality of man. He set them to simple tunes and made free use of folk-music forms like **Ananda Kalippu**, **Nondichindu** and **Kanni**. He used to sing them himself at Congress

Song

Vande mataram
Endayum tayum
Parukkulle
Bharata desam

meetings held on the Madras beach with great impact on the listeners.

While these national songs earned for him the title of 'Desiya Kavi' (National Poet), he continued to compose Tamil **kirtanas** with **pallavi**, **anupallavi** and **charanas** on **bhakti**, love, fearlessness, mysticism, etc. According to Sri C. Viswanatha Iyer, younger brother of Bharati, the poet himself set the songs to music and could sing them most tunefully. Sri V. V. S. Iyer mentions this in one of his forewords and says that those who heard Bharati sing his own songs, with his majestic voice and the pride of a composer, were indeed fortunate.

Composer — Musician

The ragas handled by Bharati include **rakti ragas** like **Kambhoji**, **Bilahari**, **Natakuranji** and **Dhanyasi**. In a **ragamalika** in ten ragas entitled 'Bharata Deviyin tiru Dasangam', he has employed ragas like **Manirangu** and **Kedaram**. Rare ragas like **Saindhavi** and **Sarasvati Manohari** were also familiar to him. Two of his compositions are in Sanskrit. Of these, the song 'Bhuloka Kumari' reminds us of Tyagaraja's **kriti** 'Bale balendu bhushani' in **Ritigaula**. The song 'Ehi mudam dehi me Radhe Radhe' is on the model of a **tarangam** by Narayana Tirtha. He has even given the **svara** notation for two of his songs. The following list gives his important songs and the tunes and ragas employed for them:

Tune or Raga

Nadanamakriya (Anandakalippu)
Kambhoji
Hindustani Todi
Punnagavarali

Mannum imaya
Tonru nigazhnda
Peyaval
Tiru dasangam

Nenju
Enru taniyum
Vidutalai
Aduvome
Nattilengum
Nenjil uramum
Karumbu tottattile
Muruga Muruga
Iraiva iraiva
Nandalala
Malarin mevu
Nittamunai
Vellai tamarai
Pillai pirayattile
Inda nilai
Kaadal Kaadal

Chinnan chiru kili

"Code" for Musicians

The article 'Sangita Vishayam' by Bharati deserves to be reprinted as a separate booklet and distributed to everyone interested in music. His views on music are trenchant and, as I said before, relevant even today. For example, Bharati stresses the importance of learning Telugu and Sanskrit to understand the **sahitya** and to sing the words correctly. The position remains almost the same even now. He describes Tyagaraja as an 'ocean of **rasas**' and compares two of his **kritis** with those of Patnam Subrahmanya Iyer to prove the superiority of the former as a composer. The other forthright views expressed by

Bhupalam
Kavadi Chindu
Abhogi
Ten ragas, including Vasanta, Manirangu, Kanada, Kedaram
Nondi chindu
Khamas
Bilahari
Varali
Dandakam
Kilikkanni
Saindhavi
Natakuranji
Dhanyasi
Yadukula Kambhoji
Nata
Chakravakam
Anandabhairavi
Sarasvati Manohari
Sri raga
Sankarabharanam
(Svaras given: SG-rm-GR-PPPP-MMMM-RG-rgm. MM)
Bhairavi (Svaras given: sss-SS. ppp-dNd-pdp-P-ppp-pdp-pm-grS-rgm-rgr-S)

Bharati are summarised below:

1. As the days of **rajas** and **zamin-dars** are numbered, musicians must look to the public for patronage.
2. Musicians should not rest content with learning only the same old songs, but must bring new compositions to light.
3. The main accent must be on the music. **Tala** must be assigned a secondary place in concerts. Music must be melodious and not percussive.
4. There were many competent **vidwans** even then (Bharati does

not want to mention their names as they were his contemporaries) who were true successors to Maha Vaidyanatha Iyer and Sarabha Sastri, but their number was diminishing.

5. Women must be taught to sing good classical music and not merely **nalangu** music, **kummi** songs and **ammanai**. The correct **sahitya** must be furnished to them and a sense of rhythm inculcated. Women have many natural advantages over men in the singing art like a sweet voice and an aptitude for music.
6. The harmonium is the greatest single impediment to the spread of classical Karnatic music. It is easy to learn but is too loud and cannot produce our **gamakas**. It may be all right for the stage, but should be banished from the concert platform.
7. The **tambura** should be the only drone used in concerts and even in **bhajanas**. It does not drown the voice as the harmonium does.
8. The **vina** is the most suitable instrument for women to practise. It may be difficult in the initial stages, but one can easily gain mastery over it by practice, as is the case with vidwans in Mysore and Kerala. It is an instrument which is inseparable from Goddess Sarasvati.
9. Musicians should sing with full-throated abandon and not in a falsetto voice.

Bharati then devotes a whole chapter on songs exclusively handled by women

like the **Pavai Ammanai**, **Tellenam**, **Peovalli**, **Padyam** and **Talattu**, thereby revealing his close acquaintance with these musical forms. He gives excellent guidelines for singing them correctly.

The above summary of Bharati's views on music will show that, amidst his numerous activities as a journalist and freedom fighter, his love for music dance and the other fine arts continued undiminished.

Bharati on Abhinaya

The second half of the article 'Sangita Vishayam' entitled 'Abhinayam', contains Bharati's views on dance which he calls 'kooitu' and not 'Bharata Natyam'. He rightly commences the article by saying that, while 'nritya' is the body of dance, 'abhinaya' is its soul. Rhythmic footwork alone does not make dance. He refers to a **harikatha** performance on Nandanar by a **bhagavatar** which took place in Pondicherry while Bharati was living there. In those days, **bhagavats** used to perform **abhinaya** in some places, and Bharati says that this particular **bhagavatar** was an expert at that.

Bharati was so impressed by the **bhagavatar's** proficiency in **abhinaya** that he sent for him and complimented him. Finding that the **bhagavatar's** knowledge of the theory of dance was weak, Bharati read out to him **slokas** from a treatise called 'Rasa **bhandaram**' and interpreted them for the latter's benefit. (Here, Bharati gives the Tamil translation of two or three pages from the Sanskrit text). The **bhagavatar** was so grateful to Bharati that he borrowed the book which, the poet adds humorously, he never returned!

Bharati was a passionate lover of nature and wrote several poems des

cribing sunrise, sunset, moonlight, the stars, the wind, rain and even a cyclone! The **Kuyil Pattu** contains gorgeous descriptions of nature, but even in his **Panchali Sapatham**, he creates a situation where Arjuna describes to Draupadi the beauty of sunset in poetic language.

He was an admirer of Raja Ravi Varma, the renowned painter from Kerala, and when the latter passed away, Bharati wrote an elegy. With his usual poetic approach, he wrote: "God created moonlight and also the Chataka bird to drink it. He created nectar and the gods to consume it. He created the elephant Iravata to match the splendour of Indra. And He created beauty in flowers, in the blue sky

and on the countenances of women for Ravi Varma to paint it on canvas".

Thus, we find in Bharati's writings God's plenty — an extraordinary range of variety and power. Despite his privations and ailments, his robust optimism never left him, and he continued to be **rasika** and a lover of beauty in everything he saw and heard. He was sensitive to all the winds that blew and did not allow his adversity to stand in the way of his enjoying every minute of his existence. It is really amazing that he could find the time to study so much about music, dance and the fine arts and to express his views in such a balanced manner that they are relevant even after seven decades.

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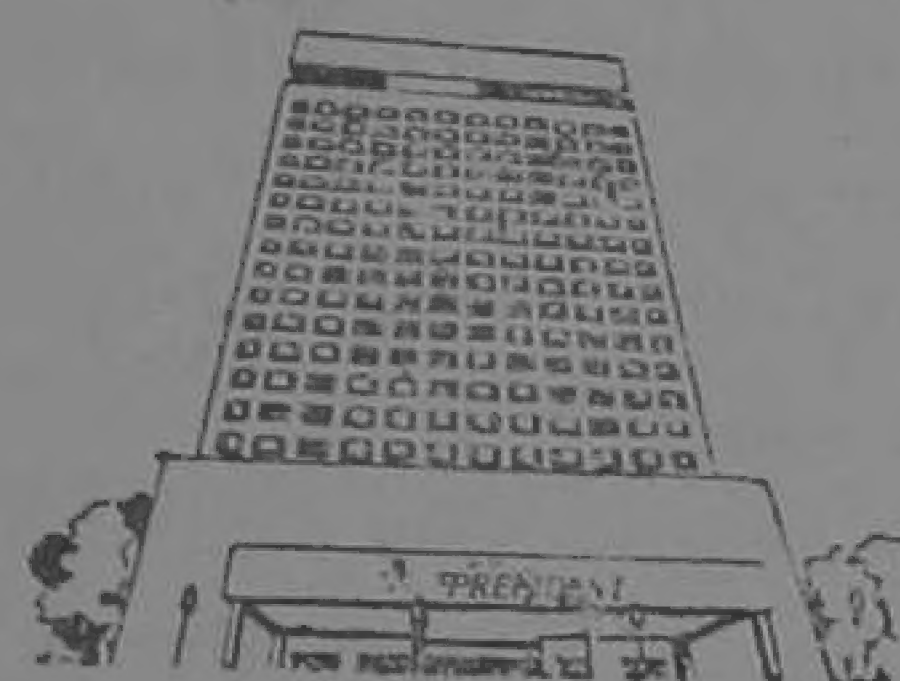
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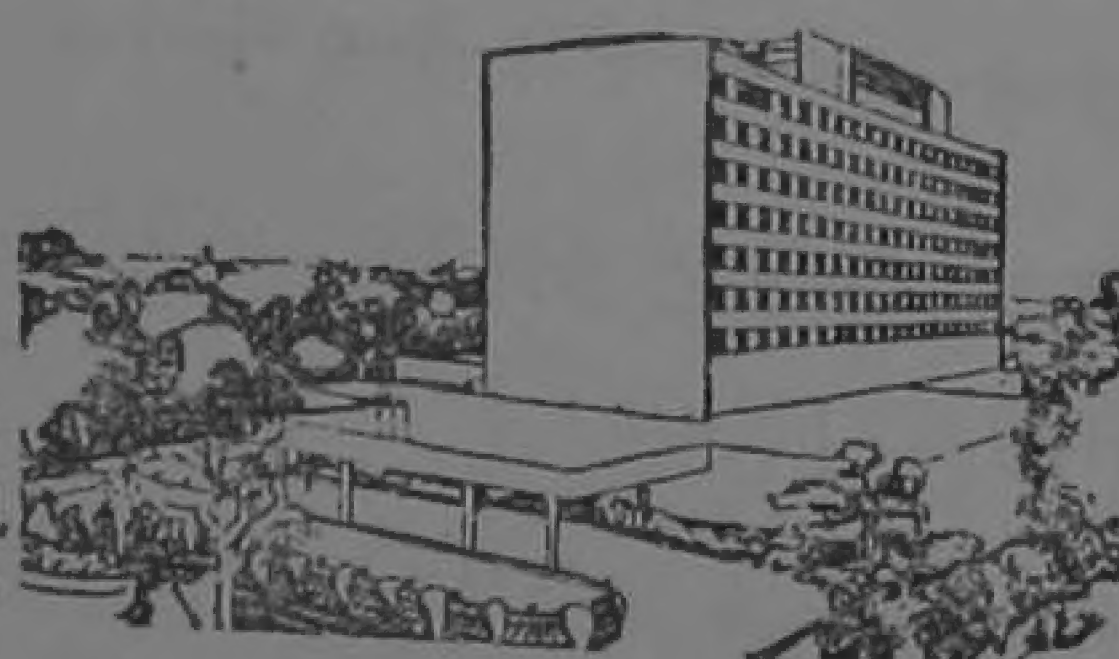
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HIDDEN BEAUTIES OF 'ALANKARS'

By
Prof. V. N. NIGAM

In the field of music, we all are familiar with the word 'Alankar'. In the broader sense, the word 'Alankar' refers to the graces and ornaments of a raga or melody. Their use in the raga helps express or enhance the 'Raga Bha-va' or the charm of the raga. In order to acquire proficiency in the usage of such graces and ornaments in the raga, the great ancient 'Acharyas' devised a set of musical exercises known as 'Alankars'. By practising these 'Alankars', one acquires the calibre required to produce a perfect note of appropriate quality with confidence and naturalness.

The importance of these 'Alankars' is well recognised by musicians and teachers of music. In general, these 'Alankars' play a vital role in the basic training of fundamentals in music. In a sound and traditional system of training in music, the teaching of raga begins only after the completion of a rigorous training in 'Alankars'. Besides, these 'Alankars' remain a thing of utility to the practising musicians as well. Practice of various 'Alankars' finds place in their 'Riyaz' — the routine practice of musicians, in order to maintain and enhance the lustre and grace of the voice and the depth of raga.

The subject of 'Varnas' and 'Alankars' is fully dealt with in various texts

on music written in the past; hence no attempt will be made to describe those details here.

In spite of our familiarity with these 'Alankars' and appreciation for their immense utility, we seem to lack clarity in regard to their (i) implications of the shruti values, (2) interpretation and method of practising and (3) their adaptation in a raga, etc. An attempt is made here to analyse and interpret such technicalities relating to various aspects of these 'Alankars'.

Shruti considerations and their Implications:

It is a well recognised fact that, when used in a phrase involving 'Ga-maks' and other grace forms, the 'shruti values' of musical notes, or the frequencies, are slightly changed, i.e. they shift from their normal frequency or shruti positions. A similar phenomenon occurs in these 'Alankars' as well, in regard to the shifting of notes from their normal positions. In this context, it will be helpful to refer to the experiments of Mr. N. S. Ramachandran¹ who found out the frequencies of the notes of the 'Alankar' SRS, RGR, GMG, ... and found that the notes in the above 'Alankar' have lower frequency values than their normal frequency values. The actual frequencies of the notes are reproduced below:

Alankar	—	SRS	RGR	GMG	MPM	PDP	DND	NSN
Shruti values		279	303	337	379	425	474	505
Normal frequency values of the notes		S 256	R 288	G 320	M 341	P 384	D 432	N 480 S 512

(1) Vide: Dhvani Aur Sangeet, By Prof. Lalit Kishore.

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From the foregoing it is evident that the normal frequencies of the notes of this scale (**Shankarabharan**) are higher than the frequencies of the same notes when used in the above 'Alankar'. This phenomenon was observed when the 'Alankar' was played in a fast tempo and the notes were produced by 'Meend' on the fret of the preceding notes. This lowering tendency of notes is due to the pattern of arrangement constituting the above 'Alankar' and the speed of its playing. Such is a characteristic feature of this particular 'Alankar'. Similar revelations and characteristic features could be found if each 'Alankar' is studied in the above manner.

However, in absence of a detailed study of each 'Alankar' on the lines of that of Mr. Ramachandran, we can analyse the 'Alankars' in terms of 'Pada-char', 'Plutachar' and the pause or emphasis in terms of duration of time given to a note and can have a qualitative idea of the characteristic features of the 'Alankars'.

Plutachar

'Plutachar' means going from one note to the other, dropping the in-between notes which is the so-called 'Langhana' (Jumping), e.g., S-G, S-M, S-P, etc. In 'Padachar', the intermediate notes are also touched upon while proceeding from one note to the other, e.g., S R G, S R G M, etc.

In 'Plutachar', the direction, e.g., 'arohan' or 'avarohan' of the base note and the interval between the two notes determine the relative positions (in terms of frequency) of the last note with respect to the base note. That is

to say, it is not always the case that the second note stands essentially on its normal **shruti** or frequency value. It has been found that the positions of the notes are altered in some cases. However, in general, it has been found that the last note stands at the S-G, S-M or S-P intervals with respect to the base note, wherever these relationships are applicable. The following example would illustrate this point :

Pluta (Arohi)¹ Position of Komal N

(A)	P	N	9/	=	81/45
(B)	M	N	16/9	=	80/45
(C)	G	N	9/5	=	81/45

Pluta (Avarohi) Place of Komal R

(a)	G	R	25/24	=	125/120
(b)	M	R	16/15	=	128/120

From the above, it is obvious that the second note may occupy different frequency or **shruti** values.

A very good example depicting the 'Plutachar' is the 'Shyen' Alankar mentioned in the "Sangeeta Farijata"¹ of 'Ahobal' and is reproduced below :

S	R	S	G	S	M	S	P	S	D	S	N	S	S
		R	G	R	M	R	P	R	D	R	N	R	S
			G	M	G	P	G	D	G	N	G	S	S
					M	P	M	D	M	N	M	S	S
							P	D	P	N	P	S	S
									D	N	D	S	S
											N	S	S

In this 'Alankar', except the first phrase in each group and the last NS, the rest is 'Plutachar' with different base notes. Obviously, the same notes will occupy different frequency positions due to the change in the base note, which

1. **Dhwani Aur Sangeet** — By Prof. Lalit Kishore.

will affect the frequency position of the last note. Further, if this 'Alankar' is practised in different ragas, all the twelve notes of the scale would occupy altered frequency positions. As a matter of fact, a detailed study of the actual frequency values of this 'Alankar' will be found to be highly revealing and prove to be a great contribution of far-reaching consequence in the field of music.

Padachar

In 'Padachar', the intermediate notes are also touched upon and it is found that the position of the subsequent note may get altered. For example, if we use 'Padachar' and proceed from S to G, it would be represented as S R G. It is found that, if this phrase is used in such a manner that the last note is pronounced for a shorter duration of time without pause, then the last note would stand at 81/64, instead of in its normal position, that is, 5/4.

e.g. S	R	G	Normal position of G
	9/8	81	5/4
		—	
		64	

Thus in those 'Alankars' involving 'Padachar' such as SRS, SRGRS, SRGMGRS, etc., the notes with changed frequencies would appear.

The pattern of some 'Alankars' involves both 'Padachar' and 'Plutachar', such as SRGM, RGMP, GMPD, — where the first is 'Padachar' and the start of the second phrase involves 'Plutachar'.

Another factor of influence is the duration of time taken by a note. This

changes the entire pattern of the 'Alankar' and also the frequency position of the notes, sometimes. This would be clear from the following example —

(A) S R S, R G R, G M G,

(B) S R-S, R G-R, G M-G ...

In (A), the frequency of the notes is lowered, while in (B), it is at its normal value.

From the foregoing discussion, it is evident that notes may change their positions, when used in 'Alankars'. Further, when these 'Alankars' are practised in different ragas, a greater number of such additional notes would evidently be generated automatically.

Method of Practising the Alankars :

In practising an 'Alankar', the following points need consideration :

- Tala and Laya
- Nature of Avaroha.
- Octave or Range
- Raga chosen for practice

Tala & Laya : In the Hindustani music, some schools insist that the 'Alankar' should be practised with Tala, while some others relax this and recommend that the 'Alankar' could be practised without confining to a particular Tala. In this connection, it would be worthwhile to mention that some of the 'Alankars' show a pattern which suggest the Tala in an obvious manner, as indicated below :

- SRG, RGM, Dadra
- SRG, SRGM; RGM, RGMP; ...
..... Roopak
- SR-G, SRGM; RG-MRGMP; ...
..... Teen Tal etc.

On the other hand, some 'Alankars' do not indicate a pattern befitting to a Tala in an obvious manner. i. e. SRS, SRGRS, SRGMGRS, etc.

In 'Sangeeta parijata' of Ahobal, for some of the 'Alankars', specific Talas have been mentioned, while, in other cases, the Talas have been omitted.

Regarding the laya to be used, it is recommended that, first, the 'Alankar' should be perfected in the 'Vilambita' laya and subsequently passed on to Madhya and 'Dru'a' layas, remembering that each subsequent laya is to be practised only after achieving perfection in the previous slower tempo.

Nature of Avarcha : In simple 'Alankars', e.g. SRGMPDNS or SS RR GG, the Avarcha is simple, while, in some Alankars e.g. SRG, RGM, GMP, the Avaroha is interpreted differently by various schools. The two possible ways of its 'Avarohan' are —

- SND, NDP, DPM,
- DNS, PDN, MPD,

In Hindustani music, the first is being mostly followed these days in institutional training, while the second is being followed by traditionalists.

Octave or Range : In the books, 'Alankars' are written in the middle octaves. Some schools recommend practising these 'Alankars' in middle octave only, while some traditional teachers recommend that the entire range of one's voice should be used, which normally ranges from Mandra P to Tara P.

Raga chosen for practice : In Hindustani music, normally, the 'Alankars' are practised in the Bilavala.

scale. However, some schools recommend 'Bhairava' for this. 'Kafi' and 'Yaman' also are used by a few schools.

Practising 'Alankars' as such is rather straightforward. But, when it comes to applying or using the 'Alankars' in a raga, there are many aspects which must be carefully considered. It is not that all the 'alankars' can be used in a Raga indiscriminately. Of course, some are ideally suited, while some may not find any scope.

Adapting Alankar to Raga

The most important consideration would be to ensure that the characteristics of the 'Alankar' do not stand in conflict with the scale structure and Rag-Lakshanas. Further, if an 'Alankar', when judged from above angles, is applicable only in a part of the scale rather than the entire scale, it should be trimmed accordingly. Besides, in the extent of its use, one has to make sure at what stage of development the Raga is, i.e. Alap, Tan, etc., so that there is optimum balance. Broadly, the following aspects influence the choice and extent of use while adapting the 'Alankars' to Raga :

- Sruti values of notes, i.e., the structure of the scale.
- Rag Jati — Odav, Shadav or Sampurna.
- Rag Lakshana — Vadi Samvadi, etc.
- Kaku
- Aspects associated with the composition — Sahitya, Tala and the laya of its rendering.
- Accompanying instruments — Tuning pattern of the Tanpura in particular. Harmonium should never be used as

an accompaniment for Indian classical music.
(vii) **Raga Bhava**, etc.

From the aforesaid analysis, we get an idea of the intricacy and subtleness of the 'Nada Vidya'. Really, the greatness of our ancient Acharyas and saints is reflected through these 'Alan

kars; they designed these 'Alankars' in the form of very simple exercises to serve as a tool to achieve perfection in the highest goals of the 'Nada Vidya', without being conscious of the same.

We conclude by saying "Alankars" are "Mantras".

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(Sd) R. V. Murthy
Signature of Publisher.

PANCHARATNA KRITIS—A LITERARY APPRECIATION-II* (Dhudukugala Nannedhorakoduku)

By
E. N. Purushothaman

From the dazzling grandeur of "Jagadhaanandhakarak", we come to the subdued splendour of "Dhudukugala". The dignity of its pace reveals the majesty of the raga. Without many ascents and descents and without many curves and bends, the song flows uniformly on an undulating terrain, murmuring repentance and craving grace. There is something intimate in this song between the creature and the creator. The charm of the song lies in its rhythm and pace. (Gamanam)

THE SONG

Dhudukugala nannedhorakoduku brochura entho	"Dhu",
Kadu dhurvishayaakrshutudai gadiya gadiyaku nindaaru	"Dhu",
Sreevanithahruthkumudhabja avaaajmaanasa gochara	"Dhu",
Sakalabhoothamulayandhu neevaiyundaga madhilekaboyina	"Dhu",
Chirutha praayamunaade bhajanaamrutharasaviheenakutharkudai	"Dhu",
Paradhanamulakoraku norulamadhi karagabaliki	"Dhu",
kadupunimpa thiriginatti	"Dhu",
Thanamadhini bhuvini soukyapu jeevaname yanuchu sadhaa	"Dhu",
dhinamulu gadipe	"Dhu",
Theiyani natavitakshudhrulu vanithalu svavasamouta kupadhesinchi	"Dhu",
Santhasilli swaralayambu lerungakanu silaathamulai	"Dhu",
subhakthulaku samaanamamu	"Dhu",
Dhrushitiki saarambagu lalanaasadhanarbhaka	"Dhu",
senaamitha dhanaadhulanu	"Dhu",
Dhevaadhidheva neranammithigaakanu nee padhaabja	"Dhu",
bhajanambu marachina	"Dhu",
Chakkani mukhakamalambunu sadhaa naamadhilo	"Dhu",
smaranalekane,	"Dhu",
Dhurmadhaandhajanula kori parithaapamulache	"Dhu",
dhagili nogili	"Dhu",
Dhurvishaya dhuraasalanu royaleka sathathamaparaadhinai	"Dhu",
chapalachiththuda naina	"Dhu",
Maanavathanu dhurlabha manuchu nENCHI paramaanandha	"Dhu",
mondhaleka	"Dhu",

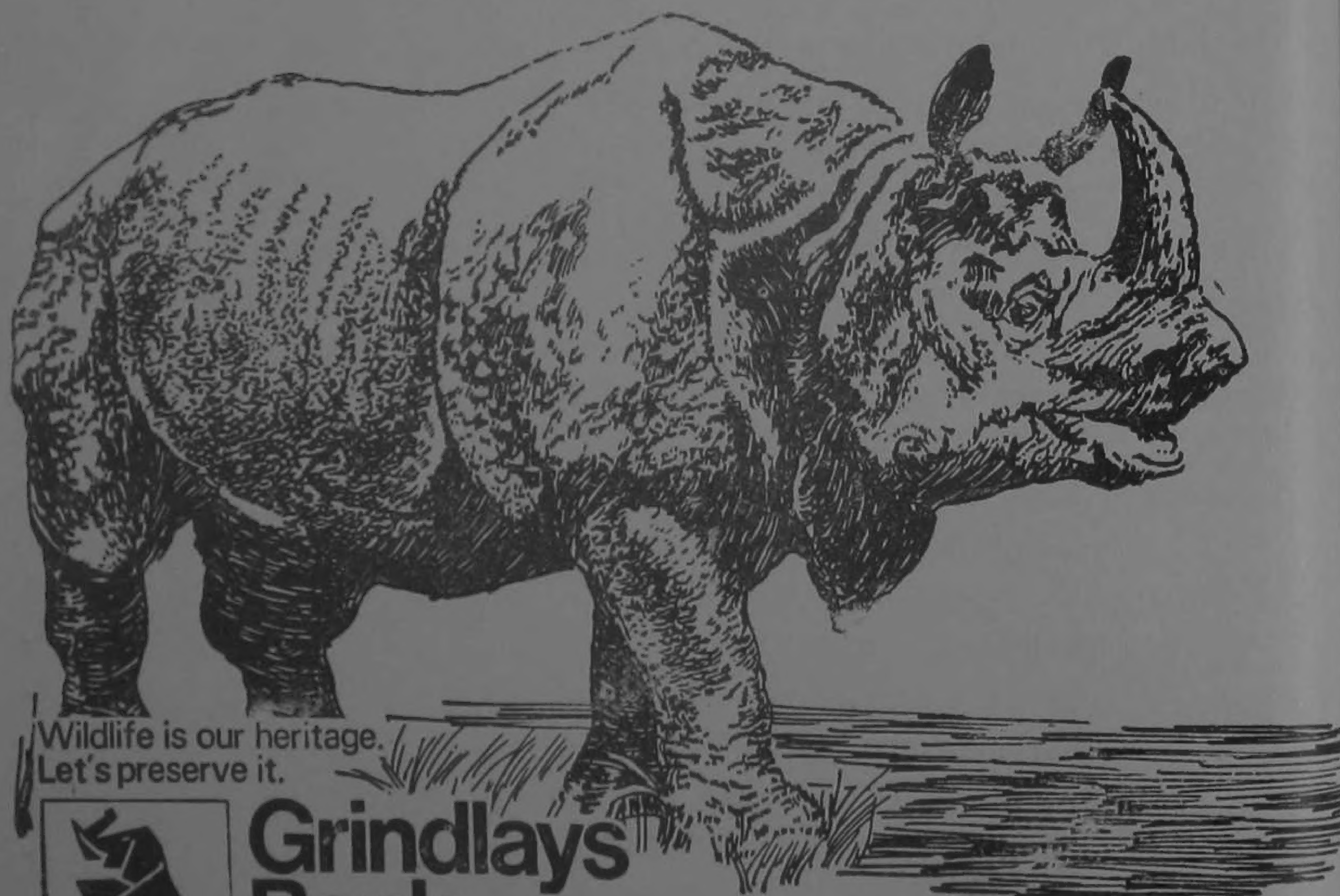
* The first part of the article delineating the Nata Pancharatnam appeared in the April, 1982 issue of SHANMUKHA, under the caption "Thyagaraja Ghanaraaga Pancharathna Kirtanalu — A Literary Appreciation".

Will the Rhino become another Wildlife legend?

Not so long ago, the lush swamps in the North belonged to the Great Indian Rhinoceros. And he to them. Man stayed away from his 2½ ton bulk. Until he discovered the chinks in the Rhino's armour.

For the poor dim-witted Rhino can't see beyond his nose. Which is why it's so easy to nab him for his horn (reputed to be an aphrodisiac).

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Madhamathsara kaamalobha mohulaku dhaasudai mosabothi gaaka
Modhatikulajudaguchu bhuvini soodhrulapanula
salpuchinunti gaakha

Naraadhamulanugori saaraheenamathamulanu saadhimpa
thaaru maaru

"Dhu"

Sathulaku konnaallaasthikai suthulaku konnalu

Dhanathathulakai thirigithi nayya Tyagaraajaaptha
etuvanti

"Dhu"

TRANSLATION

Which son of a Lord would save a vicious fellow
like me, such a vicious fellow,

"Which"

Lured by things exceeding in evil, with my
vileness swelling up, hour by hour,

"Which"

O Moon for the lotus heart of Goddess Lakshmi,
the one beyond mind and word, .

"Which"

While thou art thyself present in all beings,
my senses have I lost, oblivious of thy omnipresence

"Which"

Devoid of the divine emotion of devotion, even as an
youngster, a pervert had I turned.

"Which"

Flattering people for their riches with melting words,
for filling up my belly, loafing about,

"Which"

Wasting away all my days and nights, thinking that life
on this earth is for merriment only,

"Which"

Seducing into their hold worthless actors, adulterers,
wretches and damsels and exulting over it,

Knowing nothing of Swara and laya, having a heart of granite,
yet feeling equal to great devotees,

"Which"

I wholly believed in an eye-feasting comely spouse,
in offspring, in homestead, in a retinue of hirelings,
and in abounding wealth

O Lord of Lords, I totally forgot the worship of
your lotus feet

"Which"

Instead of cherishing in my mind your lovely
lotus-like countenance,

Seeking people blinded by pride and afflicted and
anguished by sorrows,

Unable to shed evil desires and evil things,
fickle-minded and offending all the time,

"which"

Without attaining the supreme bliss, by realising
the rarity of human birth,

Deceiving myself by becoming the slave of slaves
of **Kama** and its ilk,

Though born a brahmin on this earth, but leading
a life of a **soodra**.

Hankering for worthless friends and worthless creeds,
and my life reduced to utter chaos.

"Which"

I roamed all my life, sometimes for wives, sometimes for property,
sometimes for sons and sometimes for bags
of wealth,

O beloved of Siva, such a one like me

"Which"

"Dhuduku" has many meanings : rashness, folly, wickedness, silliness and hastiness. It is commonly used in the lighter sense of rashness and hastiness. But, here, it means wickedness, because the vices mentioned by Thyagaraja are quite serious ones of moral corruption. This word 'wickedness' has a grave import in Biblical language. To my humble knowledge, "dhuduku gala" is a rare usage. "Dhuduku thanamu" is the common usage. "Gala" is Kala and Kala means "Kaligiundu" : having or possessing, that is, being wicked.

Many Meanings

"Dhorakoduku" is an interesting expression. I have not heard it either in Tamil Nadu or in Andhra, (Circars and Rayalaseema). In the South, in my boyhood days, "dhora" was mostly used only for the white man. In Andhra Pradesh, it is used for officers even today. Prof. Venkataavadhanulu, while explaining the origin of this word, quoted a verse from "Andhra Mahabharatha", in which 'dhora' is used for a king. 'Andhra Ma-

habharatha is more than a thousand years old.

"Dhora" also has many meanings : chief, baron, lord, master, owner, ruler, king and governor. Here "dhorakoduku" is used ironically. Therefore, Lord would be more appropriate. When I asked a Sanskrit scholar from Telangana, she said "dhorabidda" and "dhora koduku" are quite common in Telangana, where big landlords are also called "dhoralu". Even the feminine form "dhora-sani" is in use, commonly, in this region. Why I have dealt with this at such length is to show that certain usages of Thyagaraja are rare and recondite, but they are always apposite and authoritative. In the "Narasimha Sathakam", which is one of the popular Sathakams in Telugu literature, the poet has used this word "dhora" to Lord Narasimha himself.

"Brochu" : save, protect. Thyagaraja is addressing Rama directly in this song, as in several others, and, he is addressing Him by an intimate and affectionate term, 'raa', which only very dear friends would use. Of course, Thyagaraja has often

addressed his beloved Rama like this. "kadu" : much, "dhur" : bad, "vishaya" : thing, "aakrushtudai" : attracted. "Sri-vanitha" — "hruth" — "kumudha" — "abja" : Lakshmi — heart — lily — moon : moon for the lily heart of Lakshmi. Lily is evocative, but not as evocative as "kumudham". "Avaaj — manasagochara" is a beautiful **prayoga**. A is a negative prefix. It is a pity there is no **a** in English. Both Tamil and Telugu alphabets begin with this letter. "Vaak" : words, "maanasa" : mind, "gochara" : visible. Visible is the liberal meaning. But here "gochara" is used figuratively, as beyond the reach of mind and words — The Supreme.

"Sakala" : all, "bhoothamulu" : beings, "andhu" : in, "neevai" : You Yourself, "yundaga" : present, "madhi" : mind, "lekaboyina" : lost. I forgot that You Yourself are dwelling in all beings and thus lost my senses.

"Chirutha" : young, "praayamu" : age, "naade" : that day itself, "bhajana" : worship, "amrutha", "rasa", "viheena" : devoid, "kuttharkudu" : pervert, "i" : having become, "para" : others, "dhanamula" : wealth, "Koraku" : for sake, "norula" (orula) : others, "madhi" : mind, "Karaga" : melting, "baliki" (paliki) : speak, "kadupu" : stomach, "nimpa" : filled, "thirigi" : loafing, "atti" : such, "thana" : one's, "madhini" : mind, "bhuvini" : on this earth, "Soukyapu" : comfortable, enjoyable, "jeevaname" : life, "vanuchu" (anuchu) : thinking, believing, "sadaa" : always, "dhinamulu" : days, "gadipe" : spending, wasting.

"Theliyani" : ignorant, "nata" : actors, "vita" : adulterers, "kshdhuriu" : despicable fellows, "vanithalu" : women, "sva" : one's own, "vasamu" : possession, "avata" : become, "ku" : for, for

winning over, "upadhesinchi" : seducing, "santhasilli" : feeling glad, gloating; "swara, layambu" : laya, "erungakanu" : not knowing, "sila" : stone, "athmalai" : hearted, stone-hearted. "Sabhakthulaku" : to ardent **bhaktas**, "samaana-manu" : feeling equal.

Connotation

"Upadhesamu" needs explanation. Upadhesamu, as readers know, has only a good meaning and is generally used in a good sense, like "gurupadesam". In scriptural parlance, it means imparting wisdom. Here, however, it is used in an ironical sense. Readers may know this also : whenever somebody says a wrong thing, or does a wrong thing we ask him ironically : "Whose upadesam is it, that is, whose advise is it? Similarly, here, "upadesamu" means seducing or enticing. There is another beauty in this. Real "upadesam", like "manthropadesam", is done in whispers. Because, it is a "rahasya". Seducing and enticing also is done only in whispers and murmurs, as it is also another kind of "rahasya". "Bodhana" is a synonym for "upadesam" and "bodhana" is used in **jaavalis**, as a jealous insinuation against the rival lover. In this edition, it is printed as upadisinchi. It should be upadesinchi.

"Dhrushtikai" : for sight, "saaram-bagu" : extremely pleasing, "saaramu" also is used figuratively here. Its natural meaning is excellence, essence, substance, etc. "lalana" : damsel, "sadhana" : house, "arbhaka" : children, "sena" : servants, an army of servants, "amitha" : limitless, "dhanadhalu" : blinded by wealth, "Dhevaadhideva", "nera" : fully, "nammithigaakanu" : believed, "nee" : Your, "pada" : feet, "abja" : lotus, "bhajanambu" : worship, "marachina" : forgotten.

"Chakkani" : lovely, "mukhakama-lambunu" : lotus face, "sadaa" : always, "naa madhilo" : in my mind, "smarana" : prayer, "lekane" : without, "dhur" : bad, "madha" : proud, "andha" : blind, "janula" : people, "koti" : seeking, "parithapamulache" : by sorrows or tribulations. I think "thagili nogili" is an idiom, meaning afflicted and distressed, afflicted and distressed by sorrows and tribulations. "Dhurvishaya" : evil things, "dhuraasalanu" : evil desires, "royaleka" : unable to renounce, "sathathamu" : always, "aparaadhinai" : being guilty or committing sins, "chapalachithudugaina" : being fickle-minded.

"Maanavathanu" : human body, "dhurlabhamu-anuchunenchi (enchi)" : realising it as unobtainable, as a rare gift of God, "paramaananda" : supreme bliss, "mondhaleka (ondhaleka)" : unable to attain, "mada", "mathsara", "kaama", "lobha", "mohulaku, to those who are a prey to these evils, "dasudai" : becoming a slave, "mosabothigaaka" : I deceived myself only, "modhatikulajudugachu" : though belonging to the first kula or varna, "bhuvani" : on the earth, "soodhrulapanula" : the acts of soodraas, "salpuchu — nuntini — gaaka" : I was only doing those things, though born a brahmin, I was only leading a soodra's life. "Nara-adhamulanu-gori (koti) : seeking the company of the dregs of human beings, "saaraheena-mathamulanu-saadhipa" : for mastering sapless and fruitless creeds, 'saara' means substance, 'heena' means devoid of, 'thaarumaaru' : disorder, confusion. I think here Thyagaraja suggests, craving for contemptible things, his life had degenerated into a chaos. His life had become topsyturvy; that is what "tharu maaru" denotes.

The last two lines may be read as, "sathulakai konnallu, aasthikai konnallu, suthulakai konnallu, dhanatha thulakai konnallu thirigithinayya." "Konnallu" : some days. **For the sake of wives some days, for the sake of property some days, for the sake of sons some days, for the sake of wealth some days, I roamed about and wasted my life.**

Thyagaraja's "Self-inflictions"

Listening to the rough draft of this article, a musician friend of mine, who is less than half my age, observed, at the end, despairingly: "this is what all of us are". How true! No man born of a woman, as the Bible says, can be free from these sins, until he becomes a **jeevanmuktha**. This is the very import of this song. Thyagaraja has attributed all these foibles and frailties to himself, because self-accusation and self-degradation is our confession and repentance, which form the prelude to our plea for mercy. Many saints had heaped upon themselves sins which, to our knowledge, they had never committed. **The Bhakthi literature, which is the unique glory of Tamil language, is replete with these unmerited self-accusations, or shall I say, self-inflictions?** Therefore, there is no question that Thyagaraja committed all these sins, which he has levelled against himself. This is but the traditional mode in **Bhakthi yoga**.

Readily available before me is **Narasimha Sathakam**, which is a spontaneous and overwhelming effusion of profound devotion and utter surrender, in which the **sathaka kartha**, the poet, says: "ever since I entered my mother's womb, I have never known 'punyam' that is, I have not done a single good

deed. Ever since I came out of it into this world, I have known only **paapam** ... **paanthakamulu**, that is, I have done only evil deeds. But don't try to escape by dubbing me a sinner. By virtue of being my Father, you have to save me from my sins". So he holds the Lord responsible for his redemption. Similarly, the **bhaktas** have also accused the God, mercilessly. Thyagaraja has done it so many times.

Mode to Salvation

In his commentary on this **Paneharatna**, Sri Kalloori Veerabhadhra Saasthulu says, "The **Upanishads** convey their message in the royal style. But the mellifluous words of Thyagaraja in transparent Telugu, flavoured with suitable colloquialisms and appropriate proverbs, are very touching to the listeners' hearts". I also feel, in my own humble way, that constant recitation and meditation of Thyagaraja keerthanams may suffice for our salvation.

Music — A Mystic Science

In this song, as in several others, Thyagaraja has denounced the actors and singers as ignoramuses and hypocrites. "Swaralayambu Lerungakanu.

Silaathimulai Subhakthalaku Samagmanu" That is how he has trounced them. In my humble opinion, music is a mystic science. "**Naada Marmamulu**", says Thyagaraja. So **Naada Vidya** is **Brahma Vidya**. It is the manifestation of Sound and Time. How can it be mastered by poor mortals, who are subject to so many ills? It is meant for seers and sages, who have transcended all terrestrial ties — Bhringi, Natesa, Sameeraja, Ghataja, Mathanga, Naaradhaadhulu.

It is obvious that Thyagaraja has only accused himself of all these serious moral lapses. But, in the ninth line, he has used the word "silaathimulai", which is in third person plural. That means others are also involved in these charges. However, I am unable to surmise the relevance of this.

"Avaaj maanasagochara, silaathimulai, Lalanaasadhanaa. Mukhakamalambu, Thagilinogili, Naaradhamulu are fine phrases. "Mathilekapoyina", in the fourth line, also is not clear to me. I do not know whether it means obliviousness or senselessness. I have used both, because they are not contradictory. In fact, obliviousness leads to senselessness.

(To be continued)



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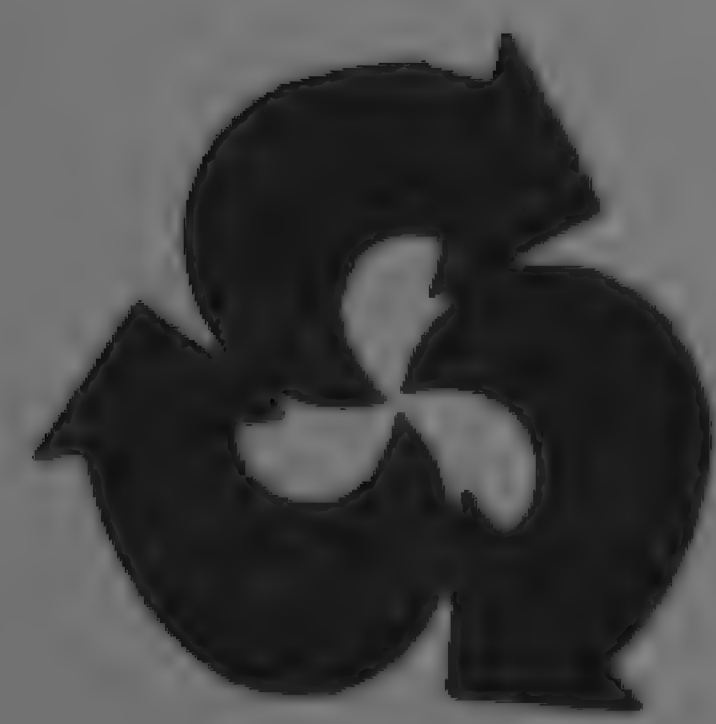
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THE INFLUENCE OF BHADRACHALA RAMADAS ON SRI THYAGARAJA

By D. SESHADRI

The life story of Bhaktha Ramadas has been the subject-matter of **Harikathas** and devotional dramas. They were the mainstay when we used to hear many songs of Bhadrachala Ramadas. His songs find a place in **Bhajans** too. The song "Jaya Janaki Ramana" in Nata raga is invariably sung in Bhajans as the "Thodaya mangalam". It was only recently that an authoritative edition of "Ramadasu Keerthanalu" was brought out, compiled by great **Vaineeka** Manchala Jaganatha Rao, after much research.*

However, there is need for a deeper study to eliminate songs which may have wrongly been attributed to Ramadas and also to find out if there are any of his which are left out in the publication of the Academy.

Contemporary of Kshetrayya

Historical evidences available show that the history of Carnatic music composers (Vaggeyakaras) originated with Tallapaka Annamacharya (1424 — 1502 AD) and Purandaradasa (1484 — 1564 AD). Then came Kshetrayya (1600 — 1660) who poured eternal life into "Pada Sahitya" and Bhadrachala Ramadas (1620 — 1687), the famous Bhakta and Vaggeyakara, was a contemporary of Kshetrayya.

Ramadas was the only son of Kancharla Liuganna, Mantri of Kondapalli Village, and Kamamba. He was christened Gopanna. But his devotion to Rama from his childhood earned him the name "Ramadasa". It is said that

Bhaktha Kabirdas preached him the "Ramatharaka mantra" and he wrote "Dasarathi Satakam", in which each poem ends with the words, "Dasarathi Karunapayonidhi".

"Ramabhaktha"

When he was an official in the **Tehsil** of Bhadrachalam, Ramadas utilised the contents of the Khajana (**tehsil** money) for the construction of a **mantapa** and **gopura** for the temple of Sri Rama there in Bhadrachalam, and for making ornaments for the deities. In his **Keerthana** in Kambhoji "Ikshyaku kula thilaka" — Ramadas says

"Chuttu prakramulu sompuga
cheyisthi
gopura mantapalukuduruga
kattisthi"

that he made ornaments, emerald padakam for Bharata, pearl padakam for Lakshmana, gold padakam for Seetha Devi, "Kalki thurya" for Sri Rama, etc. For using the sircar money, he was sentenced to imprisonment and, after 12 years of his incarceration, it is stated, that Rama Lakshmana came in the guise of ordinary mortals, paid the amount due to the Government and got Ramadas released. It was on this occasion that Ramadas sang the beautiful composition :

"Emayya Rama Brahmendradulaku
na'na nee maya deliya yasamaa"

Ramadas composed most of his soul stirring songs when he was in jail. After learning that Lord Rama himself clear

* Published by the Andhra Pradesh Sanggeetha Nataka Academy.

ed the debt of Ramadas, it is believed the ruler Thanisha, begged for forgiveness from the Ramabhaktha.

His place as a "Vaggeyakara"

Although songs of Ramadas do not figure as much in music performances as those of Thyagaraja, Muthuswami Dikshitar and Syama Sastri, Ramadas does have a significant place among the composers of the pre-Thyagaraja era. These songs not only found an important place in **bhajans**, as those of Narayana Theertha, Mahakavai Venkatasubbier, Meera and Kabirdas, but also inspired future composers.

There is no doubt that the songs of Ramadas exerted considerable influence on Thyagaraja. In the opera, **Prahlada Bhaktha Vijayamu (Yakshaganam)**, Thyagayya pays obeisance to Ramadas in a poem "Kanda Padyam".

Kanda Padyam

Kaliyugamuna Vara Bhadra
chalamuna nelakonna Rama-
chandruni Pada Bhak-
tula kella Varudanandagi
Velasina Sree Rama dasu
Vinuthintu madin.

The reference to "Ramadasu" in the Thyagaraja Krithi "Kadigiyuntekada" in Keeravani might be to Anjaneya or Bhadrachala Ramadas. But it appears that Thyagayya's mother sang to him in his childhood the songs of Bhadrachala Ramadas, and their influence accounted for the Saint's devotion to Rama (Rama Bhakti), his dislike of mundane pleasures, as well as the nectar-like flow of **Bhakti Bhava** in his krithis.

Ramadas' influence on Thyagaraja could broadly be dealt with under the following four headings:

- (1) Ramabhakthi
(devotion to Sree Rama)
- (2) **Krithi rachana**
(manner of composition)
- (3) Usage of similar words;
- (4) Portrayal of similar **bhava**

Devotion to Sree Rama

Bhakti marga, the path of devotion as enunciated in the **Bhagavadgita**, is the main theme of the compositions of Ramadas as well as Thyagayya. Although Thyagayya composed kritis on deities like Vishnu, Siva, Amba, the majority of them were in praise of Sri Rama, his Ishta Devata (cf "Vadera Daivamu Manasa" in Pantuvarali). It is interesting to note that, in "**Prahlada Bhakta Vijayam**", Sreemannarayana gives darshan to Prahlada as Sree Seetha Rama.

It is a well-known fact that the "Keerthana" form was in vogue much earlier than the "Krithi" composition. And it was perhaps Thyagaraja who gave definite shape to the "**Krithi**" form as finely enunciated in his "Sogasuga miri danga Talamu" in Raga Sriranjini. Ramadas compositions were mainly "**Keerthanas**"; still he could be deemed as the forerunner of "**Krithi**" form as illustrated by the following compositions:

- (1) Tharaka mantram korina
Dorikenu — Dhanyasi — Adi
- (2) Rama Na manavini Chekonuma
Daiva lalama Paraku seyakura —
Asaveri — Chapu
- (3) Rama needaya raduga —
Sahana — Tripura

- (4) Emayya Rama — Kambhoji
— Jhampa

- (5) Innikalgi Meeroorakunna
Nenevarivada noudu Rama
— Kalyani — Adi

The above mentioned beautiful compositions give ample scope for **Sangathis** and also **neraval**. In his **Utsava Sampradaya Keerthanas** and **Divya nama Samkeerthanas**, Thyagayya followed the footsteps of his forerunners, Ramadas and Purandaradasa.

Similarity in use of words

Both Ramadas and Thyagaraja chose mainly **Vyavaharika** Telugu in their compositions to make them appealing and easily understandable, although, in some of the compositions of Thyagaraja, we notice a more subtle and refined way of expression of ideas. There is however a striking similarity in the words and expressions used in the compositions by both. Some examples are cited below:

Ramadas — Devagandhari — Adi

Pallavi: Rama Rama Seetha Rama
Rama Rama Rama Sita

Rama II

Charanam

Ch. 1. Thappulenchu boku Nee
goppatanamu chelladu Ne
Neppudu Ninne nammili —
thappaka nanu rakshinchumu II

Rama II

Ch. 2. Nammiti gaka Na
Chetemounu Nee Kripa leka
Mimmi Ne Vededendaka Mee
sommmainanu paraka II

Thyagaraja — Sankarabharanam — Adi

P. Rama Seetha Rama Rama —
Rama Seetha Rama Rama II

Rama II

Ch. 1. Thappu lenna bothe maaku
— Goppathanamu raadu, maa

yappa dayajesi kandla —
gappukoni paalimpave !
Rama II

Ch. 2. Daapuleka Nenu needu —
prapu korukonti gaani
Repu maapanuchu dova —
joopaga radayya brova II
Rama II

Ramadas — Poorvikalyani — Tripura

P. Ananda mananda mayenu Sree
Janaki Rama Smaranamu
Cheyaga Nedu II
Ananda II

Ch. 1. Parama Sraddha Kaligenu
Durita
Jalamu lella tholagenu II
Ananda II

Ch. 4. Poorvakrithamu kanabadenu
Parama
Pavanamaina Sree Hari Seva
galige nedu II Ananda II

Ch. 7. Ramabhaktula chera
kalgitimi itara
kamamu lellanu veeda
galgitimi II Ananda II

Ch. 8. Parabhamala paini branti
tolagenu memu
Parula doshamu lenna
morulanna neduradamu !-
Ananda II

Thyagaraja — Bhairavi — Adi

P. Ananda mananda mayenu
Brahma — Ananda II

Ch. 3. Papamulaku bhaya manditi,
hrith thapamu lella Jalla
jesithi, Rama
Nee padamu luramuna
numchi Poojinchithini I
Ananda II

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Ch. 4. Kaliki aasatu rosinaramu,
ee kaliki
brathuku nama saramu illu
Paliki Paliki tholagi poye
Vicharamu || Ananda ||

In the song, "Endu daaginado" in Varali, Ramadas entreats, "O Rama, where are you hiding — you who heard the entreaties of Gajendra, Draupadi and Dharmaraja and went to their rescue?" Similarly, Thyagayya, in "Endu daaginado" in Todi, asks, "O Rama, where are you hiding — you, who is a **Bhakta poshaka** and went to the succour of Prahlada and Sugreeva?"

Again, "Rama! Naa moralakimpavemaya" in Aarabhi, Ramadas sings in a suppliant mood; "why don't you listen to my prayer, O Rama, who earned eternal fame in this world by giving 'abhaya' to a stone? Thyagayya sings in Devagandhari belonging to the same melakarta as Aarabhi — "Naa moralakimpavemi Sree Rama" "O Rama, who blessed Sugreeva and Vibheeshana, why do you fail to listen to my supplication?"

Import and Meaning

Ramadas and Thyagaraja stand apart from most other famous Vaggeyakaras in one important respect. While the other Vaggeyakaras sang about the form and characteristics of God in their compositions, Ramadas and Thyagaraja have explained morals, Upanishadic truths, essence of the Gita, etc. Thyagayya's compositions teach us the essence of the Vedas, Puranas, Upanishads and the Gita, and hence great musicians have hailed them as **Thyagopanishad**.

While Ramadasa sings that the sweetness of Rama nama excels that of the sweetest essence of delicious fruits,

later, etc. Thyagayya sings of the mental peace and happiness (**sukham**) derived from Rama nama, which is much more than that derived from water by a thirsty man, from immense treasure by persons afflicted by poverty, from **panchabhakshya paramanna** by a hungry person and from even nectar by those in distress. Thyagaraja goes a step further; he says that the chanting of Rama Nama gives more happiness than the **manasa pooja** or **chintana** of Sree Rama!

(Ramadasa—Poorvi Kalyani—Jhampa)

- P. O Rama Neenamamemi ruchira
Sree Rama Neenamamemi
ruchira || O Rama ||
- Ch. 1. Kadalee karjooradi phalamula
kathikamou
Kammuni nee nama memi
ruchira || O Rama ||
2. Nava rasamula kanna
navaneethamulakante
nadhikamau nee nama memi
ruchira || O Rama ||
3. Vasu jambhoodraksha phala
rasamula kante
Adhikamau nee nama memi
ruchira || O Rama ||

Thyagaraja — Saurashtra — Adi

- P. Melu Melu Rama nama sukhamee
dharalo manasa I
Phala lochana Vasameekadi
balanilajadulu Sakshiga ||
Melu ||
- Ch. 1. Nindu dahamu konna
manujulaku
Neeru dagina Sukhambu
kante
Chanda daridrya manujulaku
dhana
Bhanda mabbina Sukhambu
kante || Melu ||

2. Thaapamu Sairinchani janula
kamrita
Vapi yabbaa Sukhambu
kaute dari
Dapu leka bhayamandu
Velala
Bhairyamu kalgu Sukhambu
kaute II Melu II

3. Aakali Velala pancha —
bhakshiya para —
manina mabbina sukhambu
karite
Sree karudan Sree Ramuni
manasuna
Chinthinchu Sukhambu
kaute II Melu II

Similarity of Experience

Thanks to the grace of Sri Seetha Ramia, Ramadas is freed from bondage and he goes to Bhadrachari and has **darshan** of the Lord. In ecstasy, he pours out in Mechabhoothi raga — "Kanti maa Ramulanu kanugonti Nenu". Similarly, Thyagaraja sang the **Krithi**, "Kanugontini, Sreeramuni Nedu in Bilahari, when he had **darshan** of the **pooja Vighrahas**, after they were found in the river bed.

In the song, "Sree Ramula divya nama smarana" in Saveri, Ramadas deprecates the futility of a bath in the **Ganga** or **Japa**, **Thapa**, etc., whereas what is required is **Rama dhyana**, without "**ahankara**". The same idea is echoed in the Thyagaraja **Krithi**, "Manasu Swaadheenamaina ya ghanuni ki mari mantra tantram lela" in Sankarabharanam. The same '**bhava**' is expounded in another **krithi** of Thyagaraja in Dharmya — "Dhyaname Varamaina Ganga smarame manasa, Rama", in which Thyagayya asks: How, could one wash off one's sins of

deceiving others by bathing again and again in the Ganga?"

In "Narayana yana raada," in Nada namakriya Ramadasa observes that even living the life of a **samsari** (family life), one can attain salvation. It is madness to wander away in forests for this purpose. Thyagaraja brings out the same idea in the **krithi** in Saveri, "Samsarulai the nemayya, Sikhipincha — Vatham, su dedula nundaga".

By reason of their implicit faith in god, both were free from fear of nava-grahas.

Ramadas — Yadukulakambhoji

"Graha gathulaku Veruva bonu, maaku galadu Daivanugraha bala mu".

Thyagaraja — Revagupti

"Grahabala memi Sree Ramanugraha Balame Balamu."

Their views on attaining moksha too were similar. If man believes in man and not in God, how can he free himself from the mortal coils? So go the following **krithis** of both:

Ramadas — Janjhoe i — Adi

P. Narahari nammaka narulanu
nammite
Narajanma meederuna, O, Mansa I
(Narahari)

Ch. 1. Kallundaga mokallatho
nadichite
Kasiki Poyachchuna, O, Manasa!
Neellundaga nummi neellanu
mringithe
nindu dahamu teeruna
O, Manasa — ! Narahari II

2. Komma yundaga koyya
bonmanu kalasithe

Korika konasaguna O, Manasa
Amma yundaga Peddamma
nadigithe

Arthamu Chekooruna O,
Manasa! (Narahari)

3. Annamundaga gulla Sunnamu
thinte
aakali Vetha teeruna O, Manasa!
Kannelundaga Chitra kannela
galasina
Kamapu Vyatha teeruna
O, Manasa Narahari

Thyagaraja — Madhyamavati — Chapu

P. Nalina lochana Neevugaka
nanyula namma —
narajanma meederuna II
Nalini II

Ch. 1. Konga vanti dhyanam Chesithe
thana

Korika Konasaguna
Donga magani bhakti meera
nammite manchi
dova joopa nerchuna
Ganga loni Odanu nammi bhava
sagaramu daata Vachchuna
Nanganachula Sarananuta
Chetaya nangudu
Jnanopadesamu Cheyuna II
Nalina II

Ch. 2. Parama Vandhyaku palu perugu
bosithe chanti

Palu kaluga nerchuna
Nera dhanamulu dayadula
kichchite nenarumata kalguna
Eruvu vesi oosara bhoomi
vitite emaina phaliyinchuna
Varamaina peru kalugu
gangaraviki
Vandana monarinchite
broyanarchuna II Nalina II

In these two songs, both Ramadasa and Thyagaraja emphasize their point by citing vivid examples: —

Ramadas. (1) when you have legs, can you reach Kasi by walking with your knees? (2) When Lakshmi is there, can you obtain riches by praying to

Peddamma i.e., Jyeshthadevi? (3) Will your desire be fulfilled by union with a picture of a lady or a doll made of wood and so on.

Thyagaraja. (1) Can you obtain your wish by doing false **japam** like a crane? (2) Can you find the right path by placing your faith in a thief? (3) Can a barren woman secrete milk even if fed with milk and curds? (4) If you surrender to women, will Kama give you wisdom or **gnanopadesam**? and so on.

Conclusion

A careful comparison between the compositions of Bhadrachala Ramadas and Thyagaraja may reveal several more instances of similarities in the use of words and in ideas. With my limited knowledge, I have only detailed some instances just to prove the influence of Ramadas on Thyagayya. I hope that **Sangeeta Vidwans** and literary **pandits** will make a deeper study and write a treatise on the influence of Ramadas on the **Vaggeyakaras** who came after him.

I should like to conclude this article with the **charanam** in the Thyagaraja **krithi** "Ksheerasagara Sayana" in Devagandhari, where the Saint (himself a **Dheera**) refers to Ramadas as a **Dheera** i.e. in the sense used in the **Upanishads** and the Gita — a man of steady wisdom, who is unruffled by pain or pleasure, whose mind, fixed in the Self, does not waver and who is thus fit for immortality (vide Gita — 2.15).

Ch. Naareemaniki Cheeralichehinadi
naade Vinnanuraa
Dheerudau Ramadasuni bandharmu
deechinadi vinnanura
Neerajakshikai neeradhi daatina
nee keerthini vinnanura
Tharakanama Thyagarajanuta
dayatho nelukoraa Rama
Kshirasagara sayana II

VENKATARAMANA – TYAGARAJA'S BOSWELL

By
KINNARI

Tulasidalamulache Santhoshamuga Poojinthu" — soulfully flows the kriti in auspicious Mayamalavagowla, as the saint-composer Sri Tyagaraja is engrossed in his 'archana' with Tulasi leaves. And what a miracle? The Tulasi leaves picked up from the sishya's hands transform themselves into fragrant jasmine, champa, punnaga, patalai to adorn the lotus feet of the lord in tune with what the saint uttered in the charana stance! The saint could not mistake it. He saw in that sishya, a Saurashtra lad, a 'power' that was beyond any human comprehension.

The lad was none other than Walajapet Venkataramana Bhagavathar (1781-1874) who became the harbinger of a new epoch in the evolution of classical music — in notating the kritis that the saint composed and systematically recording these as palm leaf manuscripts, a 'Kainkarya' to the music world that excelled even the Tulasi Kainkarya to the saint, which brought him into the fold of the Tyagaraja sishya parampara.

The Saurashtra community settled around Ayyampettai has made signal contribution to the world of music. The little town, better known as Ramachandrapuram, amidst the luscious greens of Thanjavur, that repository of our ancient art and culture, brims with pride of having given to the world saint poets, composers and musicians like Nityasuri Sri Doopa Theerthaarya Swa-

migal. Venkataramana Bhagavathar and Sri Venkatasuri who became the 'Saurashtra Kambar'.

Prayers Answered

In such an illustrious community was our Bhagavathar born in 1781. His grandfather Kuppiah Bhagavathar was an erudite linguist and scholar and legend has it that his devoted prayers at the 'sthalas' he visited, especially Tirupati and Varanasi, for a talented musician in the family bore fruit in being blessed with a grandson as a 'Vyasa amsa'. And he happily christened the child Venkataramana fulfilling his vow taken at Tirupati.

At an early age, Venkataramana became proficient in Sanskrit, Telugu and Saurashtra. His early music lessons from his father Nannuswami Bhagavathar whetted his thirst for more of the art and he sought gurukula at the feet of saint Tyagaraja.

Young Venkataramana had the talent of a leader, a high-pitched ringing voice that stood out and a command of lyrics to compose and above all the humility to serve and the capacity to face challenges. And every phase of his life had a mysterious, superhuman tinge. His entering the gurukula was in itself a noteworthy event. Humble and shy he used to take Tulasi leaves daily from his hometown to Tiruvayyaru and listen to the bhajans without the knowledge of the saint. And, his absence owing to

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in health one day and the consequent non-availability of Tulasi leaves for the puja brought him to the notice of the saint who had all along been looking for a disciple from the Saurashtra community (the Raga by that name had a significance, figuring both at the commencement and conclusion of his bhajan sessions). Spontaneous was his joy as he initiated the lad into his fold with the honour "Tulasidala".

Systematised Gurukula

Tired to his Guru's expectations the chela not only grew to be an ace musician but also became a 'scribe' to him notating and recording all that he learnt at his feet. From these manuscripts we learn that Tyagaraja had a systematised 'gurukula' for teaching and preserving his compositions that swelled in numbers as years passed by. The saint paired off his sishyas according to their voice timbre, pitch and talent and taught each pair about 200 kritis; and it was their responsibility to notate and preserve these. As almost all the sishyas were good musicians and some composers themselves, the task was not difficult.

However, it was the three privileged houses - Walajapet, Umayalpuram and Tillaisthanam - which had to shoulder the bulk of the work. And the Walajapet house stood out from the other two as it collected the biographical details of the saint, his horoscope as well as the valuable manuscripts of the magnificent operas, "Prahlada Bhakti Vijayam", "Narada Charitham" and "Sitarama Vijayam" which, but for Venkataramana's devotion and gurubhakti would have been lost to posterity. Ven-

kataramana became verily a Boswell to Tyagaraja.

Composing — A Child's Play

If "Tulasidala" heralded the founding of a chela with absolute devotion and surrender, "Gnanamosagarada" intensified his musical instincts and composing attributes. Sensing something 'Dai-veeka' (divine) in his sishya the saint composed "Gnanamosagarada" (originally in Shadvidamargini but popularised in Purvikalyani) praying his Ishtadevata to bestow 'Gnana' on his chela. A scholar as he already was, composing became a child's play to Venkataramana. His command over prosody in Sanskrit and Telugu was stupendous. A staunch Krishnabhakta himself, Venkataramana was a devotee of a Ramabhakta (Tyagaraja) and the two deities were enshrined in his songs with the mudra "Sri Ramachandrapura Venkataramana" (the prefix Walajapet being a laterday adoption after he shifted his headquarters).

Bhagavathar, again was no title formally conferred on him but came to be associated because of an incident. Venkataramana was once referred to as 'Venkataramana Bhagavathar' by a kid who appeared as suddenly as he disappeared to inform the saint about the delayed arrival of Venkataramana that day. The delay put the saint in a fix as he never did the 'mangala harathi' without him. The kid, the saint realised, was none other than Krishna, Venkataramana's Ishtadevata. Since then the divinely conferred title came to stay.

Rare Raga Compositions

Over 2500 compositions are believed to have been composed by Venkatara-

mana Bhagavathar though only 150 could be traced and 54 brought to print. Quite a number of them are in Ragas of rare charm. "Pagaseya Thaguna" in Namanarayani, "Anandamaya Mamave O Manasa" in Jyotiswarupini, "Palayamam Sri Pattabhirama" in Swarnangi, "Apparadhiyagu" in Narayanagowla, "Karunincharaada" in Natana Velayali are a few examples. "Tyagaraja Mangalashtakam", "Guru Stotrashtakam" and a number of kritis dedicated to his guru speak of the chela's devotion. The style was obviously that of the guru's but his stamp of originality remained.

It is no surprise that the saint's choice fell on Venkataramana Bhagavathar to

pass on the legacy of his treasure — the compositions, his pujavigrahas as also his 'padukas'. And the chela reverentially installed these in the 'mandir' he built at the house at Walajapet gifted to him by a Zamindar and conducted regular poojas and bhajans for the rest of his life.

The life mission of the Bhagavathar did not stop with him. His sons and sishyas among whom son Krishnaswamy Bhagavathar, grandson Ramaswamy Bhagavathar and sishyas Mysore Sadasiva Rao and Kavi Venkatasuri are well known names, carried the mission further.

Soul of Music

"When music comes into one's life, the lack of a good voice is no matter" said the musician-poet Tagore. Quite a profound observation born of great experience. Normally the ear craves for pleasing sounds. But the soul demands music alone which is distinct from the voice. Listeners do not generally make the same distinction or show discrimination for music in preference to voice. Unprepossessing as the voice may be, the music which comes from a cultivated art makes a sure way into the initiated listener. Tiger Varadachariar of unforgettable virtuosity in music, sought the Muse with no better aid than his immeasurable depth of imagination. His voice was not pleasing nor capable of drawing large audiences; still the music which he gave left the listeners often in a dream-world of possibilities of a kind not within easy reach of the most gifted of voices.

— K. Chandrasekharan
in Madras Music Academy Souvenir

Constructive ideas for painting!

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By
KALANIDHI NARAYANAN

Ashla Nayika

Ancient Sanskrit theories of aesthetics have outlined usually eight classic love situations and named the heroine in her relation to these — the **Ashta Nayika**. Furthermore, variations have been classified according to the age and status of the heroine, as **mugdha**, **pragalba**, etc. Inherent qualities of the heroine are also named and listed — **ultama**, **madhyama**, **adhama**; these are unchanging, but they colour her reactions to her lover, in a relationship which is in constant flux. A heroine separated from her lover (**virahotkhandita**) may go to meet him (**abhisarika**), find that he has betrayed her trust (**vipralabha**) and grow angry (**khandita**). The classic example of this development is the **Gita Govinda**. But, throughout, Radha remains Radha — she cannot grow angry in a way not suited to her character. In the poetry, the author uses the rich variations in word quality to convey this sense of coarseness or delicacy.

For the dancer, the process of bringing the characters to life begins with a

close and careful analysis of the language used in the poem. Speech rhythm often provides an important clue. The Raga in which the poem is sung is again an essential factor in defining the heroine.

Khandita Portrayal

To illustrate this analytic approach we shall now take a heroine — **khandita** — one who is angry at the betrayal of her lover — and show how she is variously portrayed in four different poems. It is important to stress that these interpretations are purely subjective, and unless the poet is here to tell us exactly what connotations he intended, we must ourselves decide how best to interpret his work. Other interpretations of these poems may be equally valid.

"Vani Pondu"

In the first poem, "**Vani Pondu**" (Javali in Kanada Raga and Rupaka tala, by Chinnayya), the heroine, talking to her friend, says : "I don't want his love. I've had enough. Why praise him like this? **She** only is in his thoughts". In the **charanam**s, she goes on to give the reasons for her disillusionment : "When Kama's arrows pierced me, I sent my maid with a letter, but he ordered her to go away. Time and again, overwhelmed with love, thinking he would come, I would wait for him. But he knew my weakness and made me the target of endless suffering. At one time, he embraced and accepted me, yet, even then, he found some fault

Now, the mere mention of my name repels him. He has forgotten our love".

Disgust

Certain key words in the poem reveal the mood of the Nayika, for example, "saalu vadane" : enough ! It is obvious that she is not in the heat of immediate anger. She has had time to understand and accept her situation. Faced with the truth of her lover's real nature — he is one who is totally infatuated with another woman, has been rude to her, exploited her love for him, and then rejected her completely — she is able to say, quite honestly, that she has had enough. It is quite natural that she finds him distasteful and contemptible. So her anger is tinged with disgust which must pervade the whole song. This is called the *sthai bhava* of the poem. Such a development of the Nayika's character is in keeping with the mood of the Raga, which gives no hint of sadness or self-pity.

Sarcasm

In the next poem (*Indendu Vachitira*, Surati Raga, Chapu Tala, by Kasturi Ranga), the heroine talks directly to lover, with biting sarcasm: "She is not on this street, so go, go. You who lifted Mandara mountain have yet been bewitched by her smile — why come here now? Even in this bright moonlight, could you not recognize the house? Perhaps, intoxicated by her charms, you have lost your senses. Maybe she pleases you with a great show of love, cajoling and clinging. I am not like that." Here, the Nayika expresses controlled anger, no tears, no recrimination. Under the guise of praising him, she insults him. She says: 'po po ra',

the disrespectful usage. In talking of her rival's charms, she chides his foolishness for being taken in by such wiles. The mood of sarcasm obviously prevails.

Angry, Yet Doting

Radha, in "Yahi Madhava" allows a different approach. Here, an advantage in seeking clues to her character is that we see her development over a large body of work — not only in the preceding poems in the *Gita Govinda*, but also in the mythology and folk traditions that surround her name. Her anger at Krishna's betrayal must take into consideration her all-encompassing love, which, even at the moment of the sharpest pain, does not leave her. Also, we know that she accepts Krishna's abject apologies; so her anger must not be so severe as to preclude forgiveness. Then there are Jayadeva's own words at the end of the poem, which say that the marks of love-play on Krishna's body inspire in her more shame than sorrow. It is Radha's pride that has been hurt. Here, again, the choice of Raga must influence the portrayal of her character — the Carnatic style, in *Mohana*, allows for a more forceful interpretation, while the Hindustani *Sindu Bhairavi* gives full scope for the slow and poignant development of her pain and humiliation.

Point Of No Return

The last illustration we shall consider, *Muttuvadhura*, (Saveri raga, Adi Tala, a Javali by Vadivelu) expresses pure anger. Speaking in the heat of the moment, the heroine says: "Don't touch me now, you charmer. You had gone

beyond the limits, and yet you come back to talk to me. You feasted your eyes on her form, flattered her, made promises, embraced her with passion. So with those hands, don't touch me now". The choice of words, the rhythm of the language (note the hard, short syllables in *muttuvadhura mohana*) and the forceful Raga, demand a strong impassioned interpretation, venting the full fury of the woman scorned. To look upon her lover, to feel his touch, brings to her mind the graphic image of his infidelity, renewing her anger,

to which she gives unrestrained expression.

These four poems depict the same basic situation, yet, the responses of the women differ, in obvious and in subtle ways. It is through these differences that they transcend the realm of mere literary convention and seize their reality. By elaborating these differences, expressing motivation and building up the character in the specific style of the dance, the dancer conveys the poetic sense of the author's words.

ALL INDIA SANGEETHA NATYAKALA CONFERENCE 1982

Kalasadan Cultural Society and its laudable aim to establish the Chintamani Ashram of Fine Arts, a multi-utility cultural complex at Bombay for the spread and development of Fine Arts are well known to Bombay rasikas who will recall in this connection the first 5-day All India Sangeetha Natyakala Conference successfully organised by the Society in 1977.

An important and a significant event in the cultural calendar, the Conference was a confluence of all arts — from the virulent Kathakali to soft Manipuri, the Hindustani and Karnatak systems of classical music — drawing together doyens of different dance styles, gurus of eminence, performing purists along with innovating trend-setters to discuss, delve into and demonstrate the different aspects of Fine Arts to the delight of art lovers and connoisseurs.

To consolidate the good work done and to further its work on the Chintamani Ashram, the Society is sponsoring the 2nd Conference (All India Sangeetha Natyakala Conference 1982) at the Bombay Tamil Sangham Hall from Sept. 27 to Oct. 3 when veterans of yesteryears, talents of today and connoisseurs would come together on common cause. Besides lectures, demonstrations, reading of papers and regular music and dance recitals, it is proposed to have an exhibition of Documentaries. To cap it all there would be two grand 'fund-raising' cultural evenings at the Shanmukhananda Hall. Among the gurus, scholars and artistes expected to take part in the Conference are Smt. Rukminidevi, Smt. Kamaladevi Chattopadhyaya, Vazhuvoor Sri Ramiah Pillai, Dr. (Smt.) N. Rajam, Odissi Guru Kelucharan Mohapatra, Kalamandalam Shri Krishnan Nair and Shri Nataraj Ramakrishna (President Sangeet Natak Academy, Hyderabad). An event eagerly awaited by the art-loving public !

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MANY-SPLENDoured CONCERT-CAREER OF MLV

By

Prof. T. V. RAMANUJAM

Sangeetha Kalanidhi, Padmabhushan, Dr. M. L. Vasanthakumari, (briefly and affectionately referred to as "MLV" by thousands and thousands of her sincere admirers in all parts of India and also in many places abroad) has been one of the most erudite and popular exponents of classical carnatic music during the last four decades and more, continuously.

She has been a performing artiste from her very young age. As she grew in age from ten to fifteen, and from fifteen to twenty and so on, her scholarship and repertoire also went on increasing and improving.

Like the late Sangeetha Ratnakara, Ariyakudi Ramanuja Iyengar, she was able always to maintain a certain standard of acceptability in everyone of her performances. Neither Ariyakudi's nor hers could ever be a "flop".

Perhaps Dr. Vasanthakumari is the only performer, during the last four decades and more, who is extremely good in aesthetic "prayoga" of "brikas", and who, at the same time, can also never-faillingly and appropriately make use of that unique feature of classical carnatic music, namely, "gamakas".

Unique Repertoire

Her repertoire is vast and varied. Purandaradasa (the "Pithamaha" of classical carnatic music), Saint Thyagaraja (regarded by many experts as



the greatest Saint cum Composer-cum-Singer known so far), Muthuswamy Dikshitar, Shyama Sastry, Patnam Subramanya Iyer, Mysore Vasudevachar, Poochi Srinivasa Iyengar, Koteeswara Iyer, Gopalakrishna Bharathi, Subramanya Bharathi, Papanasam Sivan, and many of the compositions of several others, can be rendered by her with "Patanthara Suddha" and adequate understanding of the meaning of all those songs. This capacity enables her to combine "bhaava" with "gamaka" and "brika" in an artistic manner.

MLV's illustrious mother, the late Smt. Lalithangi, was herself a musician of high calibre. She and her gifted daughter Vasanthakumari were one of the very few musicians who took the trouble of carefully collecting, editing, and publishing a book of some of the very good compositions of the venerable Purandaradasa. This is not all. Perhaps she has mastery of a greater number of compositions of Purandaradasa than any other popular performer of classical carnatic music living in our midst today. Indeed, there have been several occasions when she gave full-length concerts comprising exclusively Purandaradasa's compositions!

Admirable Qualities

Having written so far about Dr. Vasanthakumari's eminence as a performing musician, it is necessary, at this stage, to refer to her fine personal qualities as a disciple of a great Guru, as a selfless friend of many "rasikaas", and as a large-hearted and broad-minded individual who never used to bargain about remuneration with those who sought to fix up her concerts.

MLV has been the most distinguished among the disciples of the late Sangeetha Kalanidhi Shri G. N. Balasubramaniam. He was perhaps the first and the greatest among the vocalists of the Carnatic school who could imbibe, and "adapt" suitably, the best features of

the Nadaswaram "pantha" into his unique and extremely attractive renderings of "ragas", especially the "rakthi ragas" like thodi, kalyani and kamboji, and "praisiddha ragas" like kapi, mohanam and Kanada. No wonder, MLV became one of the most **genuine** and steadfast admirers of "GNB" and became his ardent disciple.

Her loyalty and gratitude to this illustrious guru of hers have very few parallels.

At a time when, owing to ill health and other factors, the great GNB, (who, for a short period of years was more popular and had far more concerts than perhaps any other performer, barring Madurai Mani) faced severe economic problems and difficulties, MLV did everything that any disciple could possibly do to mitigate and lessen his worries.

Truly did Dr. Vasanthakumari conform to the definition of a "gentleman", namely, that "one is a gentleman who never inflicts pain on others". Whatever her physical or mental stresses and problems, she is always pleasant, smiling, accessible and soft-spoken.

One is very happy to know that in Bombay, as well as in Madras and other places, public functions to felicitate Dr. Vasanthakumari are being arranged, on her completing "Four Decades and More of Glorious Concert Career".

"SADHAKAM" *

By

Prof. T. R. SUBRAHMANYAM

The word **Sadhakam** is being used by all, often not knowing the implication. Literally, the word will denote "achievement" but the popularly understood meaning is "practice". In Tamil, "Sadhakam" will also mean "advantageous" obviously implying that "Sadhakam" will keep the voice or fingers of the performer in an advantageous and convenient orderliness. The synonym "Sadhana" in Sanskrit is used to denote practice and achievement in Yoga and other arts also. The term 'Sadhika' occurs in colloquial Telugu.

The handy advice given, whether asked for or not, to a student of music by any Tom, Dick, or Harry now-a-days is to 'practise' well. Every tutor, competent or otherwise, urges the young pupil to 'practise' and the parents have the perennial grievance that the children do not "practise". The infallible critic, the neighbour, the visitor — and who-else-not — uniformly find fault that the beginner is not putting in enough 'practice'.

Parrot-like Repetition

The word **Sadhakam** is often mistaken for parrot like repetition of a piece or lesson. Indiscriminate recommendation of such a **Sadhakam** by one and all has resulted in many undesirable effects. We often come across tutors — I mean those who undertake to give 'tuition' for paltry monthly fees — who complain

to the musically illiterate parents that the child is not 'practising' enough. I have myself been rebuked in my childhood for not doing rigorous **Sadhakam**. As a child then and even to-day, I am wondering what a beginner can benefit by the home work and imposition of **Sadhakam**! Repeating the same monotonous swara exercises unaesthetically, day in and day out, does not develop anything other than aversion for the tutor and, alas, for music itself. Practice of anything is not always a pleasure, either to the person practising or to those who happen to listen to the same. Many musicians have had to vacate their (rented) residences just because the neighbours could not tolerate the noise during practising hours, usually before sunrise when slumber reigns in full swing! The learning of music does not start in this birth and it is said to be 'poorvajanna sukrutha' (Sangeetha Gnanamu Dhatha Vravavalera: Devagandhari: Thyagaraja) Only people with extra-ordinary aptitude and attachment for music can voluntarily sit for practice and not the playful children who cannot but begin disliking the very idea, if **Sadhakam** is forced upon them.

There is again a certain stage where **Sadhakam** is best done in the immediate presence and guidance of a mature individual, preferably the teacher himself. I know a teacher — he claims **param-parya** and **sampradaya** of great masters — who will begin with **swaravalis** and simultaneously mention the mini-

num number of times each should be repeated. His pupils invariably got abhorred at the huge number of repetitions insisted on. No wonder this teacher never taught anywhere for more than a few weeks! Even granting that the child stood the terror of this rigour, it was invariably found that the teacher was more particular about the number of times than about how the child repeated the lesson. Often, the wrong rendering gets unshakably stamped in the child's mind by the blind, unsupervised, repetition. The result is better left to imagination. I appreciated the wisdom of a teacher who insisted that his student should not practise at home. Rather revolutionary, but definitely not thoughtless.

Its True Place

Sadhakam can come into the picture only when the mind of a student is mature enough. Unfortunately, we have instances where even the tutor's mind is not mature enough. **Sadhakam is best recommended and guided by one who had himself intelligibly reaped its benefits and also is still at it.**

Constructively, **Sadhakam** can be divided into two types both of which are essential for a musician. One is practice for voice or fingers which can be called voice-culture and the other is practice for flow of ideas (**Kalpana**). Practice to cultivate the voice or fingers is usually more rigorous, tending to prove laborious and monotonous. Only the fortunate few are born with a pleasing voice — and even such melodious voices require to be cultured through practice. There are some unfortunate aspirants whose voices are too unmusical to become cultured by any amount of practice and it is usually such people who attach

too much importance to practice. They need not be taken seriously by those with gifted voices. Stories abound about the **Asura Sadhakas** of great musicians of the past generation, and these are generally exaggerated. Music is essentially a vehicle of joy and pleasure and its practice should not be self-torturing ritual of **Rakshasa Sadhakam** in the form of bawling out standing in neck-deep water at dawn in winter or sitting for practice of music in the chilly morning embracing a mud-pot full of cold water — if the current tales about the **Sadhaka** methods of the olden days were to be true. Thyagaraja has in his inimitable style indicated about practice.

Niddura Nirakarinechi Mudduga

Tambura Patti

Suddhamaina Manasuche

Suswaramutho

Paddu Thappaka

(Kaddanu Variki: Thodi)

Voice Culture

Early morning is considered to be the best time to start any routine even for such mechanical jobs like giving key to a watch. Exactly these early hours of the day form the most enjoyable part of our sleep and one's love for music must be so compelling as to abandon this tempting pleasure of slumber (**Nirakarinechi**). The mind will also be pure at that time without yet being absorbed in the boisterous and endless problems of day-to-day life (**Suddhamania**). The words **Mudduga Tambura Patti** appeal to me most. Thyagaraja wants the approach to be tender and not **Asuric** or **Rakshasic**. In the phrase '**Suswaramutho** and **Padduthappaka** he seems to warn against blind repetitive practice of wrong renderings.

While practising for voice-culture the student must develop the habit of singing aloud, always with a **Sruti**. Having practised aloud, one can reduce the loudness to any required volume later, but not **vice-versa**. This rule applies to instrumentalists also, particularly **Mridangam**. In the initial stages, loud-singing in tune with **sruti** may prove difficult. But this must be overcome and the tendency of the voice becoming volitionally mild and thin while in search of **sruti** should be carefully avoided.

The Pitch

Selecting the correct pitch for practice (or even for platform singing) is a subject woefully neglected in the teaching of Indian music. I often ask the students two successive questions (i) What is your **sruti**? — The popular answer is $4\frac{1}{2}$ for girls and 1 for men. My next question — Why $4\frac{1}{2}$? (or 1?) — does not elicit a precise reply. Often the pupils sing at a particular pitch, just because the tutor, who in turn has not at all given due thought to the subject, has selected that pitch. Many a tutor chooses the pitch convenient to him for singing or playing, while the student's voice may actually require a much different pitch. "Taking it-too easy" is a harmful tendency in modern tutors and pupils, to whom the motive of singing effortlessly is a fashion and culture. While strongly advocating against uncouth, laborious and too-apparently — strenuous presentations of music, I would simultaneously caution that doing a thing with gentleness should not be confused with doing, nay misdoing, it with frailness.

Passing through the rather hard path of laborious but scientific practice, one will land at a strong and gentle, but not weak, voice. In the early stages of rigorous practice, the singer may have to cough, especially while attempting the upper octave aloud. This is just an indication that part of his god-given vocal apparatus has remained unutilized so far and allowed to 'rust', as it were. Unperturbed and persistent attempts to sing those ranges again and again will definitely bring good results and a person who practises daily or regularly will never get such a cough. This cough will, however, appear again when even a regular practitioner has stopped singing for a temporary period for some reason or other but it will disappear after a comparatively shorter period of continued singing in good volume.

False Alarm

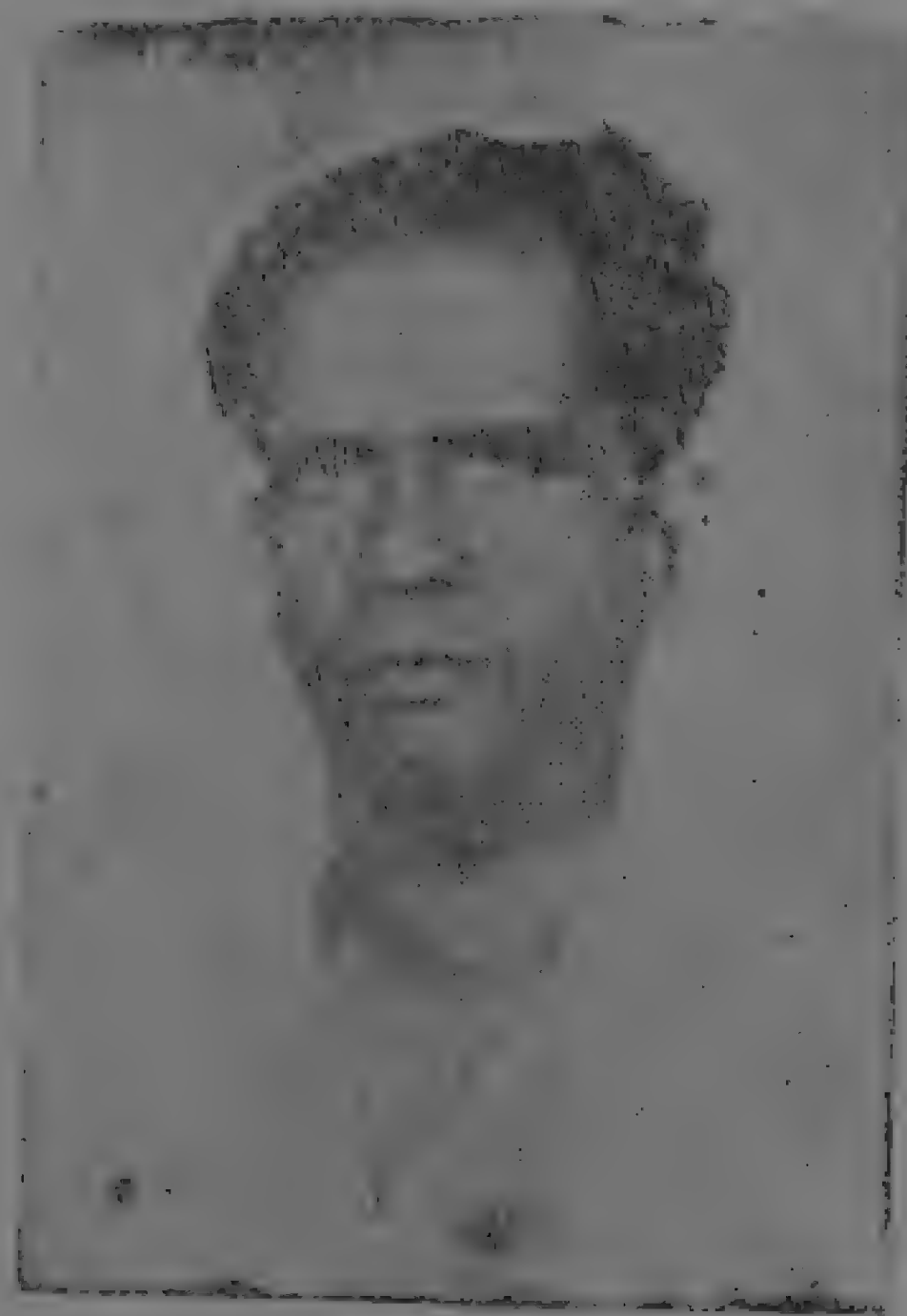
Students, especially girls, often complain of pain in the throat while or after singing. The reason is primarily psychological. The innate sluggishness in the system has a natural tendency to avoid anything demanding energetic functioning. This is the reason for the apparent pain. The human system has a natural tendency to function in the easiest way and vocal chords, too, naturally resist any situation demanding more activity and extra alertness. This sort of inertia, mistaken for pain, can be overcome by methodical regular practice until the voice is accustomed to working at full-load but not amounting to overload.

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CULTURAL SCENE IN KARNATAKA

In the wake of the annual festival of dance and music arranged by the Karnataka Sangita Nritya Academy, during the latter part of March this year, came the popular Sri Rama Navami music festival season lasting for more than a month. A number of organisations observed it on a smaller or bigger scale in the different extensions of Bangalore and Mysore. In Mysore, Mr. K. Srikanthiah, a friend and fan of the late Violin Virtuoso T. Chowdiah, has established an organisation known as 'Mysore T. Chowdiah Smaraka Ramotsava Samithi' which celebrates Ramotsavam on a grand scale. Most of the leading Carnatic musicians participate in this festival. The other prominent organisation in Mysore is the Bidaram Krishnappa Smaraka Rama Mandiram. Once famous as the centre of musical activities in Mysore, it has fallen on lean days, but continues to celebrate Sri Rama Navami. The Sangeetha Kalabhivardhini Sabha and the Naada Brahma Sabha are the two other organisations which arrange monthly concerts for their members.

Festivals Galore

In Bangalore, Sri Rama Seva Mandal, Chamarajpet, celebrated its 43rd Ramotsavam with a month-long music festival, on its customary grand scale. Old and new, professionals and amateurs, seniors and juniors, all figured in the 69 concerts arranged by this Mandal. These concerts enabled hundreds of musicians, local and outside, to claim limelight by their efforts and talents.

Among them, Smt. G. N. Nagamani Srinathi (Vocal) and Smt. Shanthi Rao (Veena), appearing for the first time, distinguished themselves by their talent and scholarship.

The festival arranged by the Seshadripuram Ramotsava Samithi for about a fortnight attracted large crowds, because many topnotch musicians sang there. The concerts by Dr. M. L. Vasanthakumari and Dr. M. Balamurali Krishna proved particularly noteworthy.

For some years past, the Sankarapuram Ramotsava Samithi also has been attracting large crowds by reason of the popularity of the artistes whom it engages, even while providing opportunities to junior and aspiring artistes. This year, one more institution joined to provide interesting fare in Malleswaram. By and large, leading artistes from Madras reaped a rich harvest during most of these functions, proving the continued validity of the adage 'nothing succeeds like success'. It is noteworthy that the local A.I.R. had arranged for many of these concerts to be broadcast, either live or as recorded music, later.

This season's favourite vocalist appeared to be D. K. Jayaraman, who has figured in more than half a dozen concerts till now. Maharajapuram Santhanam and Bombay Sisters are the other popular artistes, not to speak of Balamurali Krishna and Jesudas. But the latter two are not, in terms of payment, accessible to everyone. Summer nights are conducive for large-scale attendan-

ce of these open-air programmes, to which admission is free. One or two dances also formed part of the homage to Lord Sri Rama.

Need to Plan Concerts

One cannot blame the leading and popular artistes for lacking these programmes for granted, in view of the strain involved in being kept continuously on the move, involving change in climate, food, travel conditions, etc. In most of the concerts, one undoubtedly found a standard display of each artiste's virtuosity, which gets readily applauded. However, elaborate **raga alapana** is generally given the go by. Further, no artiste seems properly to plan his or her concert in the choice of **raga** and **krithis**. His or her work is made easy by a group of fans who start sending 'request slips' even from the start of the programme. The choosy connoisseur rarely gets the aesthetic enjoyment he hopes for, though there is generally a lot of entertainment.

During the month of May, one or two institutions celebrated their anniversaries with or without financial assistance from the State Sangeetha Nritya Academy. The Thyagaraja Gana Sabha celebrated its eleventh year as 'Sankara Jayanthi' for seven days with religious rites and music concerts. It also felicitated about five senior vidwans. K. G. Kanakalakshmi, a blind staff artiste of A.L.R., Mysore, gave a delectable vocal recital during this festival. Abhiruchi, another institution, celebrated its second anniversary on two days with music concerts. It also felicitated three personalities in the field of music. Sri K. K. Murthi, Founder President of the

Academy of Music, was the Chief Guest. He offered a cash award of Rs. 501/- to each of the awardees and Rs. 1,500/- to Abhiruchi on behalf of the Academy.



S. Balachander made one of the rare appearances on the stage of the Bangalore Gayana Samaja, in spite of his reputation as an outstanding **vainika**. He was a law unto himself and preferred to concentrate on **raga** elaboration by limiting the songs. The double percussion support was kept under control and played on a low key. It was not a full house, but he was able to please the **Itasikas**.

Begum Parveen Sultana is not as frequently heard in these parts as she was during previous years, perhaps because the remuneration graph has gone up to five figures. But, thanks to the adventure of 'Anuradha Advertising', she was heard to advantage in the prestigious Chowdiah Memorial Hall, where her concert captivated many. Her superb voice range cast its spell, in contrast to the voices of her Carnatic counterparts.

Higgins Bhagavathar

Jon Higgins (Bhagavathar) proved that he has progressed a lot since his last visit to these parts, in his concert, first under the aegis of the Bangalore Gayana Samaja and then under Sri Rama Seva Mandali, Chamarajpet. Kunakudi Vaidyanathan gave one of his flamboyant violin solo (?) recitals in the company of a menagerie of percussionists. It did excite and provide some entertainment.

Memorial to Mani Iyer

On 29th May, this year, Palghat Mani Iyer Memorial Art Centre got up a four-day celebrations including seminar, lectures and concerts, in memory of the maestro, thanks to the lead taken by Bangalore Venkataram and some other admirers of the late Shri Mani Iyer. With the collaboration of the Bangalore Gayana Samaja, the Academy of Music and Parthasarathi Gana Sabha, concerts by T. N. Krishnan and his daughter Vijayalakshmi (Violin duet), D. K. Jayaraman and Party, B. S. Srinath and party (Vocal), T. R. Subramaniam and party (Vocal) and B. N. Suresh and party (Flute) had been arranged. In addition to the key-note address by Dr. R. Satyanarayana on the **Origin of Talavadya — A Historical Perspective**, T. Sankaran of Madras gave a memorial lecture illustrating with recordings of the old masters. Smt. Rama Vijaya Benur,

read a paper on **Reference to Laya in Ancient Kannada Literature**. H. P. Ramachar gave a talk on the evolution of Kanjira from a folk to a classical concert instrument. Vidwan T. R. Subramaniam of Delhi gave a talk on 'Laya and Tala'. There was a **Tala Vadya Katcheri** by the students of the Ayyanar College of Music. Bellary Brothers gave a **Pallavi** recital. The Governor of Karnataka inaugurated the Festival, and Smt. Chandra Govind Narain released a useful commemorative Souvenir. Sri K. K. Murthi, who presided, promised a donation of Rs. 5,000/- to the Centre for the Festival and an annual award of Rs. 1,000/- to the best **Mridangist** to be named by an All-India Jury.

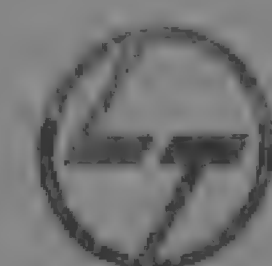
— T. B. Narasimhaachar



There is something marvellous in music. I might almost say it is, in itself, a marvel. Its position is somewhere between the region of thought and that of phenomena; a glimmering medium between mind and matter, related to both and yet differing from either. Spiritual, and yet requiring rhythm; material, and yet independent of space.

— H. Heine

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SWAMI HARIDAS SAMMELAN-1982

By

SAKUNTALA NARASIMHAN

In the matter of honouring distinguished musicians and dancers for their contributions to the arts, south Indian organisations are second to none. However, it is only rarely that prestigious titles and awards are conferred by these organisations on maestros of the north Indian style. Against this background, Sur Singar Samsad of Bombay deserves all praise, for it has done this and for many years continuously. Not only does it confer titles and fellowships on artistes every year during its Swami Haridas Sammelan, it also makes it a point to include, consistently, every year, artistes belonging to the Carnatic style of music too, under each category of awards, for excellence and meritorious service.

Last May, at the Eleventh Convocation of the Samsad's Sangeet Peeth, 13 well-known musicians and dancers from all over the country were thus honoured, on the basis of a list of award-winners drawn up by the members of the Sangeet Peeth. Vidwan Voleli Venkateswarulu of the south and Pandit Bhimsen Joshi of the north received the Swar Vilas title for vocal music; Ustad Ahmed Raza Khan of Delhi (who plays the north Indian vichitra veena, akin to the gottuvadyam of the south) and Dr. N. Ramani (flute) were chosen for the Tantri Vilas title, under the instrumental category. Mridangam maestro Guruvayoor Dorai, septuagenarian Sri Narayan Indorekar (tabla) and Sri Ramdas pakhawaj) were given the Tal Vilas

award. Similarly, for dance, Smt. Kanak Rele (Mohini Attam) and Smt. Maya Rao (Kathak) received the Nritya Vilas award. The Sharangdev fellowships of the Samsad went to Smt. Kalanidhi Narayanan for her expertise in Bharatanatyam, Sri M. S. Kalyanpurkar for his contribution to Kathak and Sri Mohamed Hussain Khan for vocal Hindustani music. Carnatic Veena virtuoso S. Balachandar was chosen for the Rasheshwar award. Thus, under each category of awards — vocal, instrumental, percussion and dance — the south was meticulously represented which is a heart-warming and laudable practice of Sur Singar Samsad which, in many respects, is a unique organization.

The proceedings began this year on May 1 with the convocation for the awards ceremony. And, as in previous years, young and promising performers chosen for the Samsad's Sur Mani, Tal Mani and Singar Mani titles, on the basis of their performances in the preceding Kat-ke-kalakar sammelan were also featured, alongside veteran artistes like Bhimsen Joshi, Ustad Ahmed Raza Khan and the inimitable Kathak danseuse Sitara Devi (her daughter Jayantimala, billed as a last minute substitute artiste, put up an impressive recital on the concluding day). Kanak Rele's was another enjoyable recital in the Mohini Attam style.

The first day's programme also featured a Tal Vadya Kacheri, with Guru-

CULTURAL SCENE IN BOMBAY

vayoor Dorai leading the ensemble on the mridangam, Ramdas on the pakhawaj, Indorekar on the tabla, C. V. Narasimhan on the kanjira and Angarai Krishnamurthi on the ghatam. Although a trifle long-drawn out, the item was enjoyed with rapt attention by the mixed audience that included north and south Indian music lovers.

Vidwan Voleti who could not attend the Convocation held on May 1st due to an illness in the family, was felicitated by the Samsad at the Shanmukhananda Hall during the Vidwan's visit to the city for performing under the aegis of the Shanmukhananda Sangeetha Sabha (June 11) when a special Convocation of the Samsad's Sangeet Peeth conferred on him the title of Swar Vilas and honoured him with a memento, a scroll and a shawl. Prof. T. V. Ramanujam read out the citation highlighting Sri Voleti's undistracted dedication to music.

The language of tones belongs equally to all mankind, and melody is the absolute language in which the musician speaks to every heart.

— Richard Wagner, Beethoven.

Accepting the honour, Sri Voleti delivered a sweet and spontaneous speech that was notable for some home-truths about Hindustani and Carnatic music being largely similar in their approaches and appealed for a broad-minded eclectic appreciation of both.

The Samsad makes it a point to dedicate its Sammelan every year to the memory of a leading artiste. In keeping with this tradition, this year's festival was dedicated to Ustad Allauddin Khan, whose centenary year this happens to be.

Although the prolonged strike in the city's textile units imposed severe constraints on the finances of the Sammelan, and necessitated its curtailment to six days (instead of the 8—9 days originally planned), the undaunted Shri Brijnarain and his able colleagues and lieutenants carried out the traditions with great success.

Those who attended the Seminar on Music and Musicology — 1981 sponsored by the Shanmukhananda Fine Arts and Sangeetha Sabha could not have easily forgotten the golden sheen in the voice that discussed and demonstrated in assertive tone the common aspects of Hindustani and Karnatak music. Whether one agreed or not with his views and observations one had no doubt that Dr. M. R. Gautam possessed a voice that would instantly capture the listener and linger long in his ears. He has the advantage of mastering both Karnatak and Hindustani systems and is one of the few South Indian exponents of the Hindustani system.

It was therefore an experience to cherish when Shanmukhananda Sabha featured him in a Hindustani concert in its monthly programme in May. Opening with a purely Hindustani melody, Multani, which has a semblance of Karnatak Mandari, he developed the Khayal with a good poise scaling from the deep bass to the higher reaches with right emphasis and caressing whispers. His sargams having Karnatak 'uchcharan' made the music much easy on the ears.

His Yamankalyan was a typical picture evolving the image even without the touch of Suddha Madhyam. When he did glide onto it, the impact was sure immense. In Kalavathy, a counterpart of Valaji, he geared up his tone-power and facile pliability.

A pleasant coincidence that S. Balakrishna another South Indian accompa-

nied him on the tabla. Anant Kunte's Sarangi accompaniment was quite in tune with the vocalist's stride.

Hindustani — Karnatak blend

A man so humble and dedicated, with broad vision and musical impulses, Voleti Venkateswarulu appeared on the Bombay scene after quite a long gap. A musician of rare calibre and a recipient of the Swar Vilas award of the Sur Singar Samsad this year (which he accepted in person during his concert for the Shanmukhananda in June), Voleti sings with an eclectic abandon assimilating into the Karnatak stream the subtle charms and nuances of the Hindustani music without impairing the traditional image. The effortless ease with which he manoeuvres his musical mores, the purity of pitch he maintains, and the shimmering resonance in his voice are sustaining qualities which go to make his 'cutcheri' a veritable feast.

A purely Karnatak-based Sankarabharanam towering in its majestic build-up with crystal designs and nuances followed by "Sankaracharyam" was the highlight. His yearn for the Hindustani nuances found an outlet in Pantuvarali alapana, though the composition "Ninnunera" confined itself to Karnatak folds. The Ragamalika sloka cascaded through evocative melodic hues. Dwaram Durga Prasad Rao, better as a soloist, accompanied on the Violin with understanding and Dandamudi Rammohan Rao (mridangam) played with agility and anticipation.

Exquisite Violin Recital

Another veteran who whetted the appetite of rasikas was M. Chandrasekhar in a violin solo at the Bharatiya Music & Arts Society (June). A stylist in his own right, Chandrasekhar is known for impressing a 'vocal image' on the violin. And his own robust vocal 'touches' now and then enhance the sahitya bhava of the instrumental performance. With youngsters Skanda Prasad (mridangam) and Vaikom Gopalakrishnan (ghatam) accompanying in tuneful harmony and subtle elegance, the concert rose to aesthetic heights.

A quiescent Devamanohari ("Neekelanayada nichalamu"), a delicate Suddhasimanthini ("Janaki Ramana"), a moving Bhairavi Swarajathi ("Kamakshi") wherein the maestro sang the sahitya, and a sprightly Kalyani ("Biranabrova") were among the noteworthy.

Tiger's Expansiveness

A concert of vast dimension and depth was that of the singing duo B. V. Raman and B. V. Lakshmanan, featured by the Bharatiya Society. There is all that expansiveness in the music and profound vidwat in its delicate sensitivity — characteristics of the 'Tiger' school — which they belong to. However, they specialise not in the Vilambakala nor in 'bass' but stick to a medium pace traversing in middle-high octaves. Quite surprisingly, their voices, identical in timbre, volume and range, reach out to Tara Nishada with felicitous ease.

In the concert they rendered some 'fresh finds' from the Musical Trinity as well as from contemporary composers. "Karunaikkadal", a varnam in Kalyani, Dikshitar's "Rame Bharata Palitha"

(Jyoti in Dikshitar's lexicon but better known as Jyotiswarupini), Tyagaraja's "Bhajare Bhajamanasa Ramam" (Kannada) were the few rare gems they brought out. The well set "Rakshabet-tare" (Bhairavi) and the sloka with all the elaborate alapana, niraval and swara-dialogue ensured that the duo was well on the way to the top.

Veteran T. K. Murthy added a lustrous weight to the concert on the rhythmic front. Tirupparkadal Veeraghavan accompanied on the violin.

Padma's Bharata Nrityam

On the Dance front, Dr. Padma Subramaniam projected a few folk idioms, culling out lyrics from Tamil classics, besides venturing on a Varnam choreographed and based on Subramania Bharathi's "Kuyil Paattu", in a programme of Bharata Nrithyam at the Shanmukhananda Sabha (May). Selections from Thevaram, Paripadal, Karaivaikkoothu etc., were choreographed to present Pushpanjali, Annaippathu, Mariamman Koothu etc. In her own inimitable style Padma delved into the depths of the verses with lokdharmi leanings which had a ready and instant appeal. "Kuyil Paattu" (Varnam) and "Kannan en Sevagan" were quite elaborate depictions. But the highlight was Nilakanta Sivan's "Ananda Natamaduvur" (Purvikalyani) wherein Padma brought in the karnas to full use.

In Padma's style

Drawing inspiration from Padma Subramaniam's style was another danseuse, Sandhya Rao from Mangalore who along with her brother U. K. Arun performed at the Shanmukhananda Hall

for the Adwaita Samithi in aid of its Ashram at Kotekar. With their sisters, Nirmala Manjunath conducting the nattuvangam and Shailaja Rao providing soulful vocal they formed a compact family artiste-quartet.

Lissom and pretty with a figure of sculpted finesse Sandhya, initially trained by her father U. S. Krishna Rao of the Nritya Vidya Nilayam, Mangalore and later by Rajaratnam Pillai of Kerala Kala Mandir, dances with innate joy and rapport. There is fluidity of expression as also dynamic mobility. A little curb on overdramatisation and folksy accent would make the appeal better. Sandhya's depiction of Purandaradasa's "Maneyula Gado Govinda" (Brindavanasaranga) was enhanced by imaginative choreography and enchanting vocal support; no wonder it stole the show. Quite impressive was the Hindola Varnam, "Myyalaaginaal Mangai undanmeedu" where the vocal modulations scored over the visual delineations.

The ballet, "Siva Navarasa", presented by the duo was refreshing in that it focused on the Rasas deploying the Tandava-Lasya elements. Against Arun's vigorous movements Sandhya's subtle flexions contrasted well.

Muhumani in Mini

It was an encouraging gesture by the Shanmukhananda Sabha to present re-

gularly local vidwans in its compact mini auditorium. And the city has no dearth of talents. The one to inaugurate the series (in June) was Muthusubramaniam, a techno-artiste, who specialises in the vigorous style of Semman-gudi school. Inspiringly accompanied by M. Chandrasekhar (violin), the artiste sang with a gusto "Deva Deva" (Mayamalavagowla), "Dhyaname" (Dhanyasi) "Bala Gopala" (Bhairavi) etc. The cynosure of the concert however was Master Balaji whose tender fingers improvised on the mridangam the rhythm with immaculate skill and ease. He has made remarkable progress since last heard a few months ago. Quite inspiringly Vaikom Gopalakrishnan (ghatam) enthused the child-artiste.

"Bharati Paamalai"

In the year of Bharati Centenary Guru Rajee Narayan, Director, Nritya Geethanjali, has imaginatively choreographed a "Bharati Paamalai" in Bharatha Natyam style comprising selections from the patriot-poet's verses. One of her students, Saraswathi Ramamurthy, gave a performance of the Paamalai in April last under the joint auspices of Nritya Sindhu, Rangoli etc. The occasion was availed of to felicitate the Guru on her dedicated service to the Arts for three decades.

Sulochana Rajendran

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ஸ்ரீ முத்துஸ்வாமி தீக்ஷிதரின்
நவக்ரஹ க்ருதிகளில் ரஸமான விஷயங்கள்

By
P. K. SRINIVASAN B. Sc.,

ஸ்ரீ முத்துஸ்வாமி தீக்ஷிதர் ஸங்கீத
மும்மூர்த்திகளில் ஒருவராகப் போற்றப்
படும் ஓர் சிறந்த நாதோபாஸகர் என்பது
யாவரும் அறிந்த விஷயமே. இவர்
க்ருதிகள் மந்தர சாஸ்திரம், சில்ப லக்ஷ
ணம், கேஷத்ர மகிமை, மற்ற விசேஷங்கள்
யாவும் அடங்கினவைகளாகவும், பெரும்
பாலும் ராக முத்திரைகளைக் கொண்டதா
கவும் உள்ளன. இவர் ஸகல விதமான
தேவதைகளின் பேரில் இயற்றியிருக்கிறார்.
வேற்றுமை உருபு (விபக்தி) க்ருதிகள்.
பஞ்சபூத கேஷத்ரலிங்க க்ருதிகள்.
திருவாரூர் கேஷத்ர பஞ்சலிங்க க்ருதிகள்,
ஸ்ரீசக்ரத்தை விளக்கும் கமலாம்பா நவா
வரண க்ருதிகள் முதலிய அநேக க்ருதித்
தொகுப்புகளை (group kritis) இவர் அளித்
திருக்கிறார். இவைகளில் சூரியன் முத
லான ஒன்பது க்ரஹங்களின் பேரில்
இயற்றப்பட்ட க்ருதிகளின் தொகுப்பும்
ஒன்று.

சுபக்ரஹங்கள்

மற்ற தொகுப்புகளுக்கு இல்லாத சில
ரஸமான விசேஷங்கள் இந்த நவக்ரஹ
கீர்த்தனத் தொகுப்பிற்கு உண்டு.
சூரியன், சந்திரன், அங்காரகன், புதன்,
குரு, சுக்கிரன், சனி ஆகிய இவ்வேழும்
சுபக்ரஹங்கள். இதையே ஸ்ரீவேதாந்த
தேசிகன், "பாதுகாஸஹஸ்ரத்தில்" (749)

கநகருசிரா காவ்யாக்யாத சனைச்
சரணோசிதா ச்ரிதகுருபுதா பாஸ்வத்
ரூபாத்விஜாதிப ஸேவிதா |
விஹித விபவா நித்யம் விஷ்ணு:
பதே மணிபாதுகே த்வமஸிமஹதீ
விச்வேஷாம் ந: சுபா க்ரஹமண்டலீ.

என்ற சுலோகத்தில், இந்த ஏழும் எங்கள்
சுபக்ரஹ மண்டலம் என்று கூறுவதை
இங்கு குறிப்பிடலாம். இவைகளை அதிஷ்
டான தேவதையாகக் கொண்டுதான்
ஞாயிறு, திங்கள், செல்வாய், புதன், குரு,
வெள்ளி, சனி என்ற ஏழு கிழமைகளும்
இருக்கின்றன. ராகு கேதுவை சாயாக்ர
ஹங்கள் என்பார்கள்.

ஸப்த தாளங்களில் சுத்தமத்யம ராகங்கள்

சூரியன் முதலான இந்த ஏழு கிஹங்
களின் மீது பாடப்பட்ட ஏழு க்ருதிகளும்
முறையே த்ருவம், மத்யம், ரூபகம்,
ஜம்பை, த்ரிபுடம், அட, ஏகம் ஆகிய
ஸப்த தாளங்களில் அமைத்திருப்பதே
மற்ற தொகுப்புக் கீர்த்தனங்களுக்கு
இல்லாத ஒரு விசேஷச் சிறப்பு. தவிரவும்,
இவைகள் சுபக்ரஹங்கள் என்பதைத்
தெரிவிப்பதுபோல் இவைகள் பேரில்
பாடப்பட்ட க்ருதிகளையும் சுத்தமத்யமம்
கொண்ட சௌராஷ்டிரம், அஸாவேரி,
சுருட்டி, நாடகுரஞ்ஜி அடாண, பரசு,
யதுகுலகாம்போஜி ஆகிய சுத்தமத்யம
ராகங்களிலேயே அமைத்திருக்கிறார்.

ஸ்வர, ராக விசேஷம்

இதுவல்லாமல், ஸ்ரீ தீக்ஷிதர் ஸ்வரங்கள் மூலமாகவும் ஒரு விசித்திரம் செய்து காண்பித்திருக்கிறார். வான சாஸ்திரப்படி சூரியன் ஓர் அசல க்ரஹம்—அதாவது அசைவு இல்லாமல் இருக்கிறான். மற்ற க்ரஹங்கள் தான் நகர்ந்து சுற்றிச் சுற்றி வருகின்றன. இந்த தத்துவத்தை எடுத்துக்காட்டுவதுபோல், சூரியன் மீதுள்ள ‘சூர்ய மூர்த்தே’ என்ற க்ருதியில், பல்லவி, அனுபல்லவி, சரணம், மத்யமகால ஸாஹித்யங்கள் எல்லாம் ‘ஸ’ — ‘ப’ ஸ்வரங்களிலேயே தான் ஆரம்பமாகின்றன.

பல்லவி : || பா : பம ||

|| சூர் : ய..... ||

அனுபல்லவி : || பா : மப

|| கார் : ய —

சரணம் : || ஸா :

|| ஸா : ர — ஸ்

மத்யமகாலம் || ஸஸ தநிஸரி

(அனுபல்லவி) || ஆ — ர்யவினுத

மத்யமகாலம் || ஸா ஸா — தா

(சரணம்) || ஸௌ ரா —

ஷட்ஜம், பஞ்சமம் ஆகிய ஸ-ப என்ற இரண்டு ஸ்வரங்களும் அசல ஸ்வரங்கள். சூரியனும் அசைவில்லாத அசல க்ரஹம். இதை மேலும் உறுதிப்படுத்துவதுபோல் இருக்கிறது. இக்க்ருதியை துருவ தாளத்தில் அமைத்திருப்பது. வடமொழியில் ‘த்ருவம்’ என்ற சொல்லுக்கு, அசைவற்றது, ஸ்திரமானது என்று பொருள்.

மேலும் வைதிக சாஸ்திரப்படி சூரியன் அஸ்தமனமாகும்போது அக்னியில் தன் தேஜஸை வைத்து மறுநாள் காலையில் உதிக்கும்போது மறுபடியும் எடுத்துக் கொள்வதாக சம்பிரதாயம். மஹாகவியும் இதையே “தினாந்தே நிஹிதம் தேஜு : ஸவித்ரேவ ஹுதாசந : ” என்று ‘ரகுவம்

சத்தில்” கூறுகிறார். “ஆதித்யஹ்ருதயத்தில்” “அக்னிகர்ப : அதிதே : புத்ர : ” என்று வருவதையும் நினைவில் கொள்ளலாம். இக்க்ருதையே எடுத்துக்காட்டுவதுபோல் ஸ்ரீ தீக்ஷிதரும் ஸௌராஷ்டிர ராகத்தில் க்ருதியை அமைத்திருக்கிறார். இந்த ராகம் அக்னி சக்ரத்திலுள்ள (மூன்றாவது) ஸூர்ய காந்த மேளகர்த்தா ராகத்தில் ஜன்யம். ஸூர்யன் எல்லா க்ரஹங்களுக்கும் தலைவனுனபடியால், ராகம், தாளம், ஸ்வரம், க்ருதி இவைகள் மூலம் ஒரு தனிச்சிறப்பைத் தருகிறார் ஸ்ரீ தீக்ஷிதர்.

சாயா க்ரஹங்கள்

ராகுவும் கேதுவும் சாயா க்ரஹங்களானபடியால் “ஸ்மராம்யஹம் ஸதா ராகம்”, “மஹாஸூரம் கேதுமஹம்” என்ற இவ்விரண்டு க்ருதிகளும் முறையே ராமப்ரியா, சாமரம் என்ற ப்ரதிமத்யம ராகங்களில் இருக்கின்றன போலும். இவைகளுக்கு அதிக முக்கியத்வம் கிடையாது. இவைகள் பேர் கொண்ட கிழமைகளும் இல்லை. க்ருதிகளும் சிறியதாகவே உள்ளன. இரண்டுக்கும் ரூபக தாளம் தாளத்தில் மிகவும் சிறியது ரூபகமே. ‘ரூப’ என்ற வடமொழிப்பதத்திற்கு உருவம் என்று பொருள். ‘க’ என்ற எழுத்தைச் சேர்த்தால் சிறிய என்று அர்த்தம் — ‘அல்பார்தே கப்பரத்யய’ : என்ற இலக்கண விதியின்படி. ஆக ரூபகம் என்பதற்கு அல்ப உருவம் என்று பொருள்.

‘சனி’ யின் தனித்துவம்

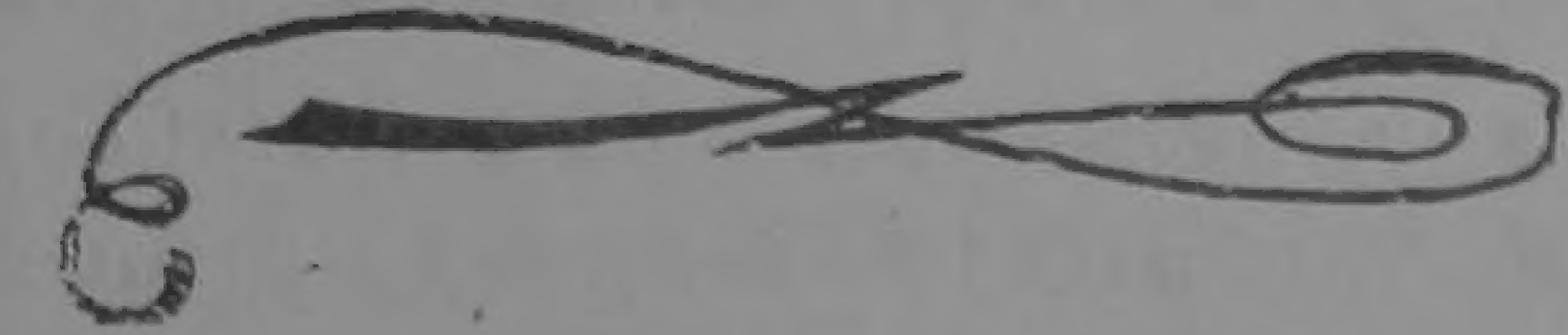
‘திவாகரதனுஜம்’ என்பது ‘சனைச்சரன் (சனீஸ்வரன்) பேரில் யதுகுல காம்போஜி’ யில் இயற்றப்பட்ட க்ருதி. ‘சனைச்சரன்’ என்ற பதத்திற்கு மெதுவாக நகருபவன் என்று கருத்து. சூரியனைச் சுற்றுவ சனிக்ரஹத்திற்கு அதிக காலம் பிடிக்கும். இதை அனுசரித்திருக்கிறது இந்த க்ருதி. ஸாஹித்யம் பெரியது. ராகமாகிய யதுகுல

காம்போஜியும் நிதானமாகப் பாட வேண்டியது. இக்க்ருதியின் நடையும் மிகவும் ‘விளம்ப’ மாகவே அமைந்திருக்கிறது. மத்யமகால ஸாஹித்யங்கள் கூட நிதானமான நடையிலேயே இயற்றப்பட்டிருக்கின்றன. சனிக்ரஹத்தின் ஸஞ்சாரம் போல், இக்க்ருதியைப்பாடி முடிக்க காலம் அதிகமேயாகும்.

‘குரு’ வின் “ஏற்றம்”

கடைசியாக குருவிற்கு மட்டும் மற்ற க்ரஹங்களுக்கு இல்லாத ஒரு தனி ஏற்றத்தை ஸ்ரீ தீக்ஷிதர் “ப்ருஹஸ்பதே” என்ற க்ருதியில் தருகிறார். ராகம் அடாணா இதற்குக் கீழே அதிக ஸஞ்சாரம் கிடையாது. பெரும்பாலும் பஞ்சமத்திற்கு மேலேயேதான் — அதுவும் தைவதத்தைப் சுற்றிச் சுற்றியே வரும், ப்ருஹஸ்பதி தேவதைகளுக்கு குருவல்லவா ! அடாணா ராகம் மிகப்பொருத்தமாக அமைந்திருக்கிறது. இப்பொழுது க்ருதியின் ஆரம்பத்தைப் பார்ப்போம். ரீஸா என்று

தாரஸ்தாயில் ஆரம்பம். ஸ்தாயி என்றால் இடம், தாரஸ்தாயி என்றால் உச்ச (உயர்ந்த) இடம் என்று பொருள். தேவகுருவுக்கு ஸ்வரம் மூலமாக ஓர் உயர்ந்த ஸ்தானத்தைக் கொடுக்கிறார் போலும். அஸூர குருவான சுக்கிராசாரியாருக்கும் மேம்பட்டவர். அதனாலேதான் மேல் ஸ்தாயிலும் ரிஷபத்தில் க்ருதி ஆரம்பம். ஏனெனில் “ஸ்ரீசுக்ரபகவந்தம்” என்ற க்ருதி மேல் ஸ்தாயி ஷட்ஜமத்தில் ஆரம்பம். மற்ற எல்லா எட்டு க்ருதிகளும் இரண்டாம் வேற்றுமையில் (த்விதீயா விபக்தி) இருக்க, ப்ருஹஸ்பதியின் க்ருதி மட்டும் குருவை விளக்கும்படியான ஸம்போதனா ப்ரதமாவிபக்தியில் “ஹே ப்ருஹஸ்பதே உனக்கு நமஸ்காரம்” என்று இருப்பதைக் கவனிக்கவேண்டும். நுட்பமானவைகளும் ரஸமாகவும் ஆன அநேக விஷயங்கள் இந்த நவக்ரஹத் தொகுப்பில் இருப்பதை எண்ணி எண்ணி நாம் அனைவரும் இன்பம் அடைந்து, இதை அளித்த ஸ்ரீ முத்துசுவாமி தீக்ஷிதரைப் போற்றிப் புகழ்வோமாக.



உ
வர்ணம்
இயற்றியது
டைகர் வரதாச்சாரியார்

ராகம் : காபி

தாளம் : ஆதி

ஆரோஹணம் : ஸரிமபநிஸ்

அவரோஹணம் : ஸ்நிததிபமகாரிஸ

பல்லவி

பா மா பா; பமபதிபமக | மபதிமபமகரி | ரிநிஸரிஸரிம ||
தே — வா... .. தி தே... .. வ.....நிரு ... |
ப ம ப ம க ரி ம க ரி ரிநிஸரிமபதி | ஸ்ரிஸ், நிததி | பாமகரிஸரிம ||
சே வ . . டி.....யை . . சிந்தை செய் . . . வீ . . ரே . . ||
ப ம ப நி ஸா ரிமபதிபமகரி | ப ம ப ரிபமபா | நிதபம பநிமா |
மூ . . . வா த ... வா ழ்வு ர . . . லாம் |
பநிஸ்நீ க்ரிஸ்ரிநிஸ்ரீம்க்ரி | ஸ்நிரிநிஸ்நித | நிபமகரிஸரிம ||
மூ வரும் ... ஏ . வல் செய் யும் . . ||

முக்தாமிஸ்வரம்

பதிதபம-பமமகரி-ரிஸரிநிஸ் | ரிரிஸ் மமரி மப | நிபமபாநிஸ் |
நிமபதி - மபதி - காமப - ரீமபதி | ஸ்ரிக்ரீ ஸாநி | பமகரிஸரிம || (தேவா)

சரணம்

பா ஸ்நி ஸா மபரிஸாநிபமநிப | க்ரீமகரிநி | ஸபநிஸககாம ||
பா வ-வி கை . . ய . . ரு . . மே . . ||

- 1) பா, நீ, மா, பா மா காரி | நீ, ஸா, பா |, நீ ஸா காம || (பா)
- 2) பதிஸ்நிதப - மபநிதபம கரிஸரி | மகரிஸநிரிஸரி | நீஸபநிஸரிம || (பா)
- 3) பதிஸ்நி நிஸ்நிதபம பஸ்நிதபம | பநிதபமகரி | ஸநிரிஸநிஸரிம |
பமபமகரி மப ஸ்நிதபநிமபதி | க்ரிஸ்ரிநிஸ்நித | பபமகரிஸரிம || (பா)
- 4) பமபஸ்ாஸ் பநிஸ்நி நிஸ்நிதபம | பநிநிதபமகரி | ஸா, பநிஸரிம ||
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பநி மபா மரிமபநிதபமகரிநி | ஸநிரிஸ நிஸமக | காமகமபபதி ||
ஸ்நிரிஸ்நிஸ்நிஸ் ஸ்க்காம்ம்க்ரி | ஸ்நிரிநிஸ்பஸ்நி | தபமகரிஸரிம || (பா)

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